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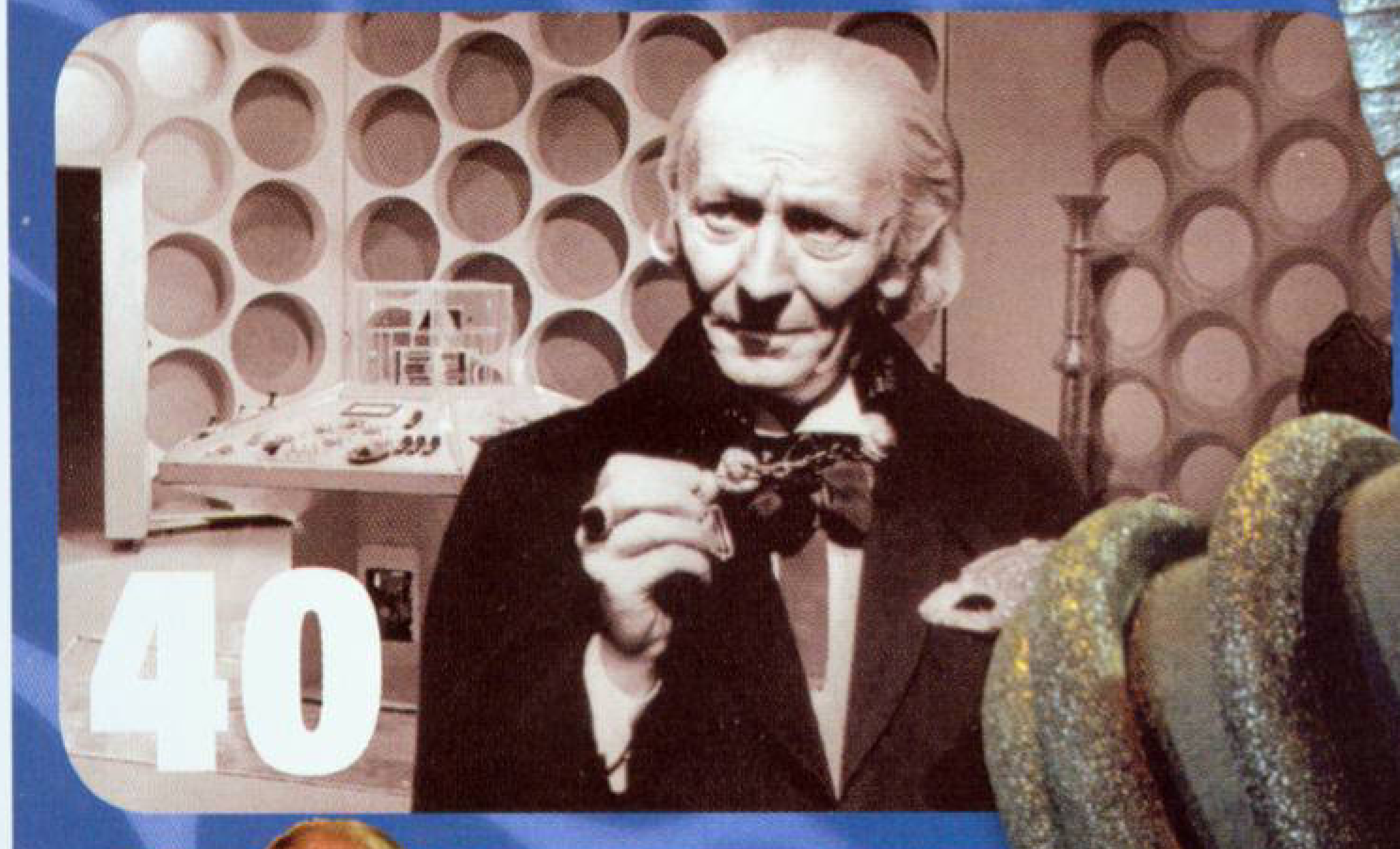
DWM 419 31 March 2010 UK £4.20 US $8.40

Panini Magazines

PULL TO OPEN

"Swish! **Get down, Karen!** Swish! **Karen, save yourself!** Swish! **Not her face, Matt, NOT HER FACE!**"



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Letter from the Editor

Have you heard the latest? Apparently, back in 1988, *Doctor Who* satirised then-Prime Minister Margaret Thatcher, with a character called 'Helen A' in an adventure called *The Happiness Patrol*.

Yes, this staggeringly topical scandal was the big headline on page 3 of the *Sunday Times* just the other week, prompting a discussion on *Newsnight* the next day. Here we saw the story's script editor, Andrew Cartmel, discussing whether the BBC *really* had a sinister left-wing agenda back in the 1980s – or, indeed, an agenda of any sort whatsoever. (Interestingly, *Newsnight* seemed unable to actually *show* us any clips which demonstrated this disgraceful satire, instead preferring to recall that famous scene where Sylvester McCoy and Sophie Aldred run through a tunnel, while a puppet doggy growls at them.)

So what's going on here? Could it just be that the press might have some agenda of its own in running these anti-BBC non-stories? Okay, so most people will treat this 'revelation' about *Doctor Who*'s political leanings as a bit of a laugh, but you only have to open a newspaper on any given day of the week to find yet another piece knocking the BBC. Who can forget how last year the 'arrogant' Beeb 'aggressively' scheduled *Strictly Come Dancing* against ITV1's *The X Factor*, and then got its comeuppance by being 'trounced' in the ratings? (In reality, of course, *Strictly* and *The X Factor* have *always* gone up against each other on Saturday nights, and no-one has complained before, with both managing to attract massive, and therefore *different*, audiences. In 2009 *Strictly* actually enjoyed one of its highest-rated series yet.)

Much of the press is clearly keen to see the BBC weakened. Meanwhile, we have a Conservative party openly admitting that it will 'cut the BBC back to core broadcasting' if it gets into power. There is a General Election coming in the next month or two. Needless to say, there are far more important issues on which to decide your vote than entertainment, and personally I'm unsure where my vote will be going. However, I will say this: If you love the BBC, one of the most valuable and brilliant institutions we have in Britain – hell, if you love *Doctor Who* – just remember, happiness doesn't always prevail...

Tom

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PRODUCTION NOTES

***Doctor Who*'s showrunner Steven Moffat reveals his list of Terrifying Facts...**

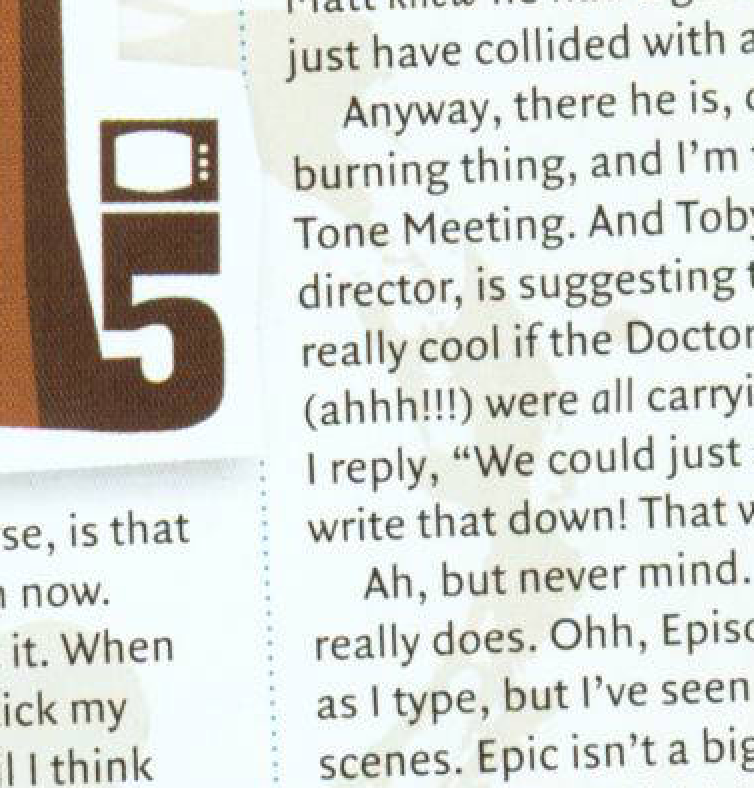
Illustration BEN MORRIS

Yes, didn't Piers and I look handsome and dashing in those photographs last month? Thank you SO MUCH for commenting. Oh, no, hang on, absolutely *nobody* did. Sorry, Piers, I've got a funny feeling we were a tiny bit upstaged. So in answer to your many enquiries, no, Beth Willis is not going to be available as an action figure. She's only little, it would have to be life-size.

Right, then. Where are we? Well, for me, it's the early morning of the 15th of February – 7.25, as I type this – and you're all a little bit in the future, wondering why the ink on this page is still a bit wet. Yes, lordy, I'm insanely late again. In fact, as you glance at the very fine cartoon on this page, I invite you all to write in with your best guesses as to its relevance. The correct answer is NONE AT ALL, since Ben had to draw it in advance. Stare deep into it. Imagine a connection. See, that's what we had to do for entertainment before they invented television and pictures of Beth Willis.

Now then, the show. Here's a terrifying fact – one of a list of terrifying facts I sob under my breath at four every morning, so why you should be spared? Do you know exactly how many episodes of new *Doctor Who* I've seen completed now, in their full and proper glory. Well, since you ask... none. Yes, none! Oh, I've seen edits, I've seen FX shots, I've heard music, I've thrilled to monster noises – but they're still all in bits. In fact, I'm going to make a note right now that someone probably ought to put all the bits together. Otherwise the screen will just cut to Piers, Beth and me, flapping about in the office like bewildered otters (again). But don't worry, no, seriously, we're on the case – we'll have all those bits welded together before you know. We'll even check down the back of the settee for any we missed.

Terrifying Fact Number One, of course, is that the show is going out on air really soon now. I'm in denial about that. I don't accept it. When people start talking to me about it, I stick my fingers in my ears and go LA LA LA until I think they've stopped. Piers and I went to a screening of the *Doctor Who* cinema trailer the other day (oh, see how I slipped that one in) and I was sitting there munching my popcorn, and I remarked it was good they'd got the trailer finished so far in advance. "It's not *that* far in advance," frowned Piers, "the show's going out on the LA LA LA LA LA -gers out of your ears, for God's sake!"



Terrifying Fact Number Two, is that I've just watched Matt Smith carrying a flaming torch on screen. Oh, it's for such a thrilling scene in Episode 12. Really and truly, magnificent and epic. A proper movie moment. But never mind that, it's Matt carrying a FLAMING TORCH. Look, Matt's lovely, he's a magnificent, brand new, hilarious, heartbreaking, heroic Doctor – but the fact is, if that man walks into a room with a coffee then it's only so long before you're wearing it. No, really, clumsiest man on Earth. He walks like he's in a constant state of surprise at his own limbs. I remember when he turned up at a Worldwide meeting really early on, and the first thing he did was spill a cup of coffee over a rather lovely woman. Naturally she giggled, flushed and introduced her mother. (Ahh, life when you're Matt! I accidentally made eye contact with the same woman – she phoned the police and shot me in the face.) On the way out he apologised to a completely different woman for the coffee incident. "That was the wrong woman," I said, as he went out the doors. "Nope," he replied, "That was the second cup."

Oh, and there was the top secret, very special, extra readthrough for Episode 10 (I'm talking that up, but what the hell) and Matt came striding in with a GUITAR ON HIS BACK. I have honestly never seen a whole roomful of people flatten themselves against a wall with such a high-pitched squeal of terror. Except Karen, of course, who trotted along behind him without a care in the world. Oh, the horror as the Doctor spun and chatted and coffeed a series of delighted women. How that guitar arced and scythed! Swish! Get down, Karen! Swish! Karen, save yourself! Swish! Not her face, Matt, NOT HER FACE!! Ah, the memories. You know, to this day I'm not sure if Matt *knew* he had a guitar on his back – he might just have collided with a musician.

Anyway, there he is, on screen, with an actual burning thing, and I'm thinking back to the Tone Meeting. And Toby Haynes, our brilliant director, is suggesting that this scene would look really cool if the Doctor and his two companions (ahhh!!!) were *all* carrying flaming torches. "Or," I reply, "We could just set fire to Wales. No, don't write that down! That was a joke, I'M JOKING!"

Ah, but never mind. It looks really brilliant, it really does. Ohh, Episode 12. It's still being shot, as I type, but I've seen a rough edit of the first few scenes. Epic isn't a big enough word! And the set of the LA LA LA LA LA (sorry, I had my fingers in your ears) is truly gobsmacking.

Terrifying Fact Number Three. I haven't decided on the titles for Episodes 4 and 5. Yeah, you're right, that's not really a terrifying fact. But Tom Spilsbury (who is a terrifying fact, once a month, when he emails me about *Production Notes*) did sort of casually mention that he'd like some more episodes titles for this magazine, and I've been racking my brains. And frankly, to my horror, there is NOTHING IN THERE. Oh what a wind-scoured wilderness is the Moffat skull this morning. So here are the current titles. They may change – I am fickle, deal with it. Episode 4 is *The Time of Angels* and Episode 5 is *Flesh and Stone*. And yes, it's the one with the Weeping Angels. And oh, though I say it myself, it's really rather brilliant. I showed the episodes to my sons, Joshua and Louis, a few days ago, and there's this sequence which starts exactly 15 minutes and 35 seconds into Episode 4... well, what can I say? Afterwards, Joshua turned to me and said "That, Daddy, is the scariest thing ever in *Doctor Who*."

And I've just decided to make that Terrifying Fact Number Fnarg. Which, as regular readers know, is the greatest number of all.

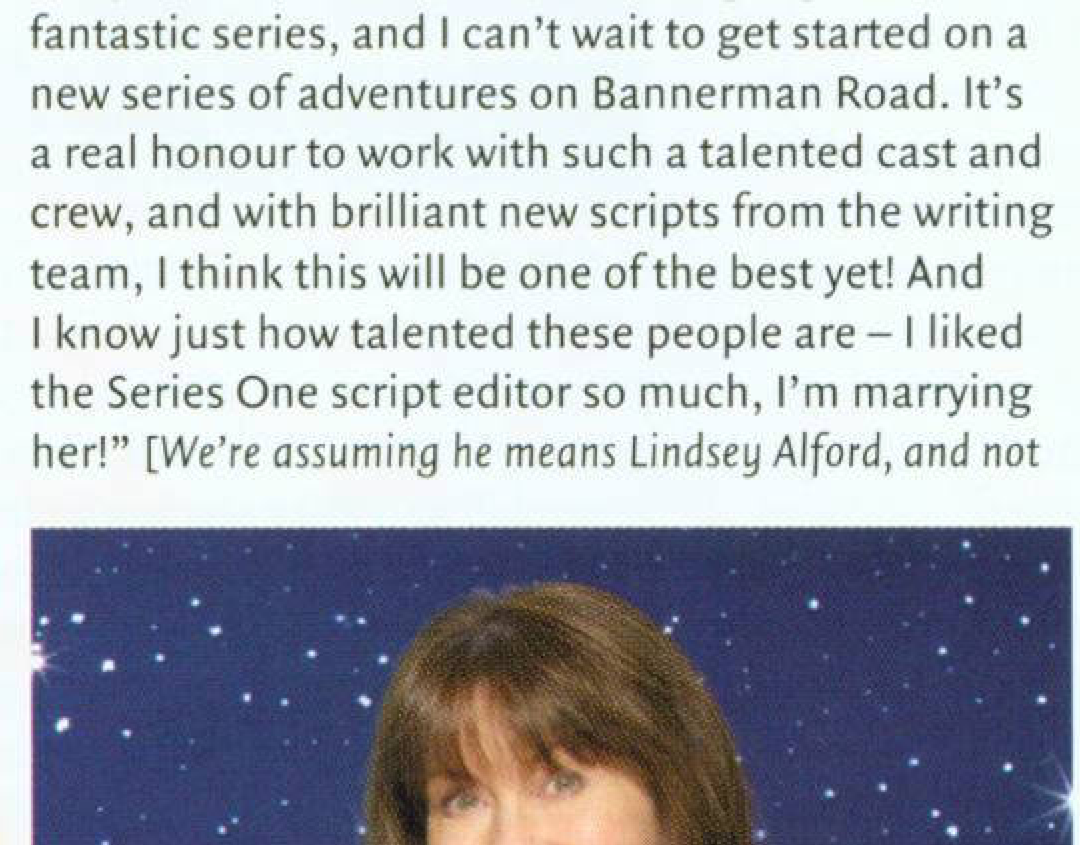
ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE

Gallifrey Guardian

Confirmed! Series Four of The Sarah Jane Adventures!

“BBC Wales and Children's BBC are delighted to officially confirm the commission of Series Four of *The Sarah Jane Adventures*,” the show's producer Nikki Wilson exclusively tells **Doctor Who Magazine**. “After a hugely successful third year, in which ratings went up – a rare feat for television these days! – the fourth series has been planned for a long time, with scripts well underway, and all the regular cast ready to return. It's a testament to them – the incomparable Elisabeth Sladen, with Tommy Knight, Daniel Anthony and Anjli Mohindra – that the series has become so popular with young viewers. I can promise lots more thrills, scares and fun with enemies old and new, including the terrors of the Nightmare Man, the sinister Shansheeth, our first visit to an alien world, and even a dangerous journey back into history. And while I'll become the show's executive producer this year, along with Russell T Davies, we've got a wonderful new producer for the show, Brian Minchin.”

Brian, who has previously script-edited several *Doctor Who* episodes, and worked as script editor and assistant producer on *Torchwood*, says, “I feel utterly thrilled to be starting as the new producer on *The Sarah Jane Adventures*. I've loved watching every minute of Lis Sladen and her gang over three fantastic series, and I can't wait to get started on a new series of adventures on Bannerman Road. It's a real honour to work with such a talented cast and crew, and with brilliant new scripts from the writing team, I think this will be one of the best yet! And I know just how talented these people are – I liked the Series One script editor so much, I'm marrying her!” [*We're assuming he means Lindsey Alford, and not Simon Winstone, who worked on* Invasion of the Bane. *Congratulations, in any case! – pedantic Ed*]



The award-winning Sarah Jane Smith is coming back!

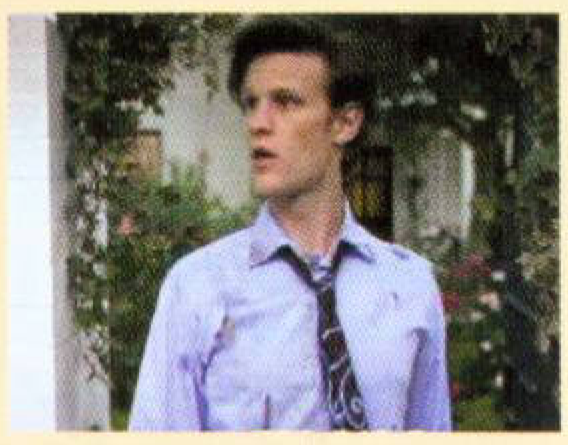
There will be further news on the new series in the months to come, but writers include series stalwarts Phil Ford (writer of eight previous SJA stories and co-writer of the *Doctor Who* story *The Waters of Mars*) who also returns as co-producer, plus Joseph Lidster (*The Mark of the Berserker* and *The Mad Woman in the Attic*), Rupert Laight (*The Gift*), and Gareth Roberts (writer of six previous SJA stories and several *Doctor Who* episodes), who's writing one story solo, and also co-writing a second story with former **DWM** editor Clayton Hickman.

“I'm over the moon to be writing for the new series of SJA – having gotten a taste for it when Gareth and I wrote the Comic Relief sketch last year,” Clay tells **DWM**. “Of course, as we're talking about the best kids' show in the world, and my co-writer is obscenely talented, and we're answering to Sir Russell T Davies, I'm obviously not feeling any pressure here at all. You must excuse me now, I have to go and have another sleepless night...”

Another ex-**DWM** editor returns to the show in his role as script editor, Gary Russell.

Filming for Series Four of *The Sarah Jane Adventures*, which will again consist of 12 half-hour episodes, is due to begin at the end of March, with transmission scheduled for the autumn.

This Issue



Series Thirty-One!
The Eleventh Doctor's Series One is almost here! **DWM** presents a guide to what we know so far...

Pit's a Knockout!
The 1979 classic adventure starring Tom Baker comes to disc. DVD extras revealed!

Return to E-Space!
Lalla Ward returns as Romana for a new *Companion Chronicle*. Plus, more titles revealed!

Blue Peter winner

Blue Peter announced the winners of its competition to design a TARDIS console on Wednesday 17 February. Of the thousands of entries received, winning designs from three age categories were decided by *Blue Peter* editor Tim Levell, *Doctor Who* designer Edward Thomas, and showrunner Steven Moffat. The overall winner was picked by the Doctor himself, Matt Smith, who chose the design by Susannah from Lancashire, who entered in the 11-12 year old category. Susannah's console will be seen in a future episode.

BBC Audio News

BBC Audio has announced the readers of the forthcoming audiobook adaptation of the epic First Doctor adventure, *The Daleks' Master Plan*. Peter Purves and Jean Marsh will read the two-book sequence, with Dalek voices provided by Nicholas Briggs. The first part of the story, *Doctor Who: Daleks – Mission to the Unknown* will be released in May, with the conclusion, *Doctor Who: Daleks – The Mutation of Time*, available in June. In July, an audiobook of the Fifth Doctor story, *The Awakening* by Eric Pringle, will be released.

New Radio 4 documentaries

BBC Radio 4 celebrates the life and career of *Doctor Who* composer Delia Derbyshire this month in an episode of *Archive on 4* called *Sculptress of Sound – The Lost Works of Delia Derbyshire*. It will air on Saturday 27 March at 8.00pm, with an edited repeat on the following Monday.

Also coming to Radio 4 soon is a new documentary about ex-*Doctor Who* script editor Douglas Adams, called *The Doctor and Douglas*. The programme will look at Adams' association with *Doctor Who*, from his childhood through to writing and script editing the series in the 1970s.

Get ready for the thirty-first amazing series of Doctor Who!

WITH FILMING OF THE final production blocks currently underway, and post-production continuing on the episodes already recorded, the brand new, thirty-first series of *Doctor Who* is now just a few weeks away from being broadcast on BBC One. As with previous years, each episode will be followed by a new edition of *Doctor Who Confidential*, the BBC Three documentary programme which looks at the making of the show.

Meanwhile, if you're planning a trip to the cinema to see *Alice in Wonderland* over the next month, make sure you turn up nice and early, so that you can catch the special 3D trailer for the new series. The 2D version of the trailer has already been seen on BBC One, and can be seen online at the BBC's *Doctor Who* website.

Doctor Who's showrunner and head writer Steven Moffat has also confirmed to **DWM** some further details about what we can expect from the first series of adventures to star Matt Smith as the Doctor and Karen Gillan as Amy Pond. So here is a handy episode-by-episode checklist of what we know so far...

DOCTOR WHO SERIES 1
ROLL
141A
SLATE
208
TAKE
2
DIR. ADAM SMITH
D.O.P. OWEN McPOLIN
DATE 10/10/09
A
INT
NIGHT

Matt Smith records one of the Eleventh Doctor's first scenes in *The Eleventh Hour*.

1.1 The Eleventh Hour

Written by: Steven Moffat
Directed by: Adam Smith

In addition to **Arthur Darvill** as Rory, the cast includes **Nina Wadia** (*Goodness Gracious Me*, *EastEnders*) as a doctor, **Annette Crosbie** (*One Foot in the Grave*, *Little Dorrit*) as Mrs Angelo, **Marcello Magni** (*The Tudors*) as Barney Collins, **Tom Hooper** (*John Adams*, *Byker Grove*) as Jeff and **Peter Moyes** as a patient.

The Eleventh Doctor's first full episode, in which he meets Amy Pond for the first time, has a longer running time than the usual 45-minute instalments, clocking in at approximately 65 minutes.

1.2 The Beast Below

Written by: Steven Moffat
Directed by: Andrew Gunn

Alongside **Sophie Okonedo** as the Masked Lady are **Terrence Hardiman** (*The Demon Headmaster* himself!) as Hawthorne, **Alfie Field** (*Claude*) as Timmy, **Christopher Good** (*The Famous Five*) as Morgan, **David Ajala** (*Dream Team*) as Peter, and **Jonathan Battersby** (*Taggart*) – and the sinister Smilers...

1.3 Victory of the Daleks

Written by: Mark Gatiss
Directed by: Andrew Gunn

Joining **Ian McNeice** as Winston Churchill and **Bill Paterson** as Bracewell in this wartime thriller are **Nicholas Briggs** (*Torchwood: Children of Earth* and many *Doctor Whos*) as the Voice of the Daleks, **Tim Wallers** (*Skins*) as Captain Childers, **Jamail Nasir** as a Civil Servant, **Colin Procktor** (*Coronation Street*) as ARP Warden, **Susannah Fielding** (*Wallander*) as Lillian, **Nina de Cosimo** (*The Bill*) as Blanche and **James Albrecht** (*The Philanthropist*) as Group Captain Todd.

1.4 The Time of Angels
1.5 Flesh and Stone

Written by: Steven Moffat
Directed by: Adam Smith

This terrifying two-parter, the first story of the season to be recorded, sees the return of both the Weeping Angels (from 2007's *Blink*) and **Alex Kingston** as River Song (from 2008's *Silence in the Library*/*Forest of the Dead*).

1.6 Vampires in Venice

Written by: Toby Whithouse
Directed by: Johnny Campbell

This is the one with the good-looking Vampires, as seen in the series trailer. Partly filmed in Croatia, the story is set – you'd never guess! – in Venice...

1.7 TBA

Written by: Simon Nye
Directed by: Catherine Morshead

Along with Episode 11, this episode is being recorded in the final production block, which is being completed as this issue of **DWM** is published.

1.8/1.9 TBA

Written by: Chris Chibnall
Directed by: Ashley Way

This two-part adventure by former *Torchwood* head writer Chris Chibnall guest stars **Meera Syal**, probably best known for her appearances in *Goodness Gracious Me* and *The Kumars at No 42*. Meera also starred in Steven Moffat's *Jekyll*.

1.10 TBA

Written by: Richard Curtis
Directed by: Johnny Campbell

Comedy legend Richard Curtis' episode was partly filmed in Croatia alongside *Vampires in Venice*. As well as guest-starring **Tony Curran** as the famous artist Vincent Van Gogh, the cast includes none other than **Bill Nighy**. Bill, whose impressive list of credits includes the Curtis-penned *Love Actually*, was linked to the role of the Doctor himself back in 2005, when some papers suggested that he had secured the role of the Ninth Doctor.

1.11 TBA

Written by: Gareth Roberts
Directed by: Catherine Morshead

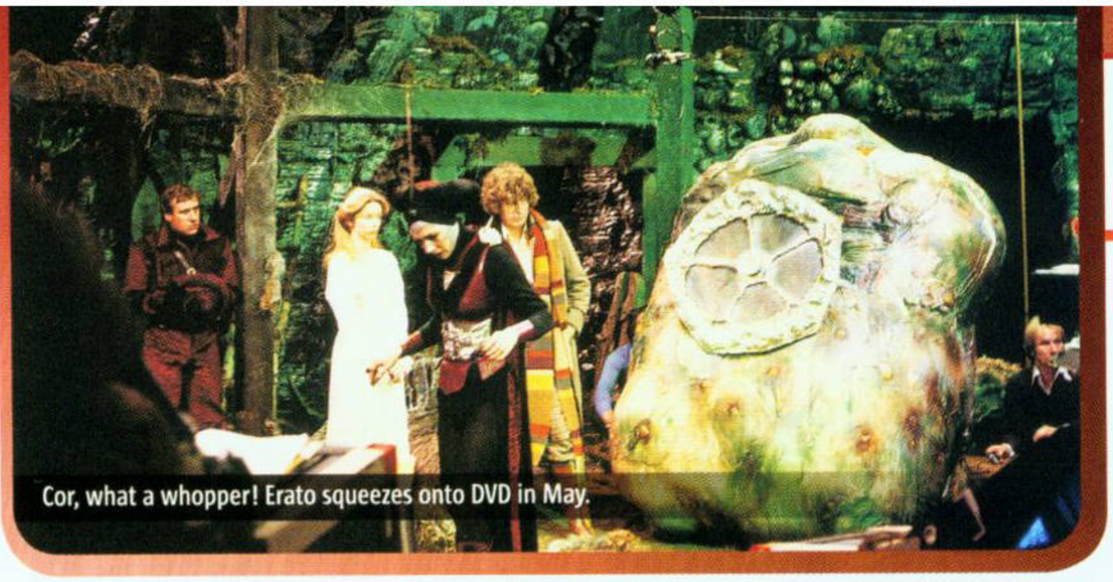
Along with Episode 7, this episode is still being recorded.

1.12/1.13 TBA

Written by: Steven Moffat
Directed by: Toby Haynes

Little has been confirmed so far about the final two-parter, other than the fact that it features the Doctor carrying a flaming torch [see Steven Moffat's *Production Notes* on page 4]. Oh, and that it promises to provide an *incredible* finale to the Eleventh Doctor's first season...

Piers Wenger and Beth Willis are the executive producers of the series, alongside Steven Moffat. An exclusive interview with Piers and Beth, featuring new images from *The Eleventh Hour*, starts on page 18. *Doctor Who* is expected to return to BBC One next month.



Cor, what a whopper! Erato squeezes onto DVD in May.

Revisit the Pit – on DVD!

THE MEMORABLE 1979 FOURTH Doctor adventure *The Creature from the Pit* will be released on DVD in May, 2|entertain has confirmed. Starring Tom Baker and Lalla Ward, the story sees the Doctor involved in an intimate encounter with one of the biggest monsters in the series' history...

DVD extras include a commentary with actors Lalla Ward and Myra Frances, director Christopher Barry and visual effects designer Mat Irvine; *Christopher Barry: Director* in which Barry talks about his career; *Team Erato*, a documentary about the story's monster, Erato; a clip from *Animal Magic* shot on the studio set for *The Creature from the Pit*; Photo Gallery; Coming Soon; PDF *Radio Times* listings and subtitle Production Notes.

The producer of *Team Erato*, Chris Chapman, tells **DWM**, "Has there ever been a more ambitious monster creation in *Doctor Who* than the mighty Erato, Tythonian Ambassador and legendary Creature from the Pit? *Team Erato* brings the story's SFX team back together, along with director Christopher Barry, to descend back into the pit and face the spectre of Erato once again. This documentary unearths the sleepless nights, the alternative design routes considered, and the and the famously phallic nature of the beast itself, with the help of a very honest set of participants."

Chris has also produced *Christopher Barry: Director*. "It may not be his favourite story, but *The Creature from the Pit* was Christopher's tenth and final *Doctor Who* serial. In this documentary, we take Christopher back to a location that represents his own favourite directing gig: the village of Aldbourne that doubled as Devil's End for 1971's *The Dæmons*." *The Creature from the Pit* is out on DVD from 3 May, RRP £19.99.

Looking further ahead, more details about the forthcoming *Revisitations* box set have been announced. Joining the 1996 TV Movie will be 1977's *The Talons of Weng-Chiang* and the Fifth Doctor's final adventure, *The Caves of Androzani*. All three stories will come complete with brand new extras. The release date and RRP of *Revisitations* are to be confirmed.

Chen is unexterminated!

THE FIFTH SERIES OF BIG Finish's *Companion Chronicles* audio series begins in July, kicking off with *The Guardian of the Solar System* by Simon Guerrier, which stars Jean Marsh as Sara Kingdom.

"The clue is in the title," says producer David Richardson. "Yes, the story brings back Mavic Chen, the spectacular villain from *The Daleks' Master Plan*, who once again is out to fulfil a grand scheme and will be putting the Doctor, Sara and Steven in dire peril. This story actually brings our first Sara Kingdom trilogy to an end, and it's a very emotional finale – be warned!"

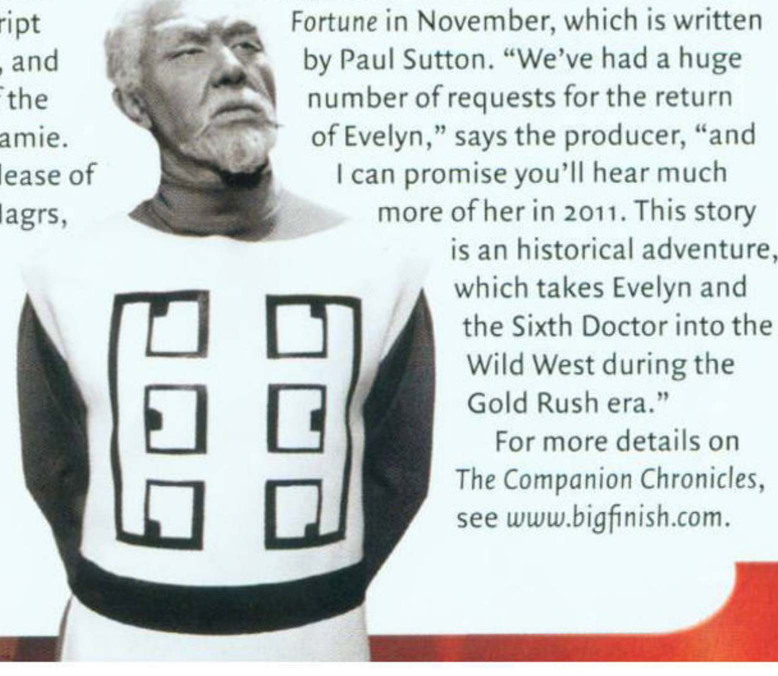
Echoes of Grey follows in August, with Wendy Padbury reprising the role of Zoe Heriot. The script is written by John Dorney, and features the 1969 team of the Second Doctor, Zoe and Jamie.

September sees the release of *Find and Replace* by Paul Magrs, in which Katy Manning returns as Jo Grant. "And Katy's not just playing Jo," Richardson reveals. "She's also playing the outrageous time traveller Iris Wildthyme too! And, just to top it all, we've got Alex Lowe back as Huxley, the mysterious narrator from Verbatim Six – a character who made a huge impression in last season's *Ringpullworld*."

October's release, *The Invasion of E-Space*, is penned by Andrew Smith, the writer of the 1980 Fourth Doctor story *Full Circle*. It is performed by Lalla Ward. "I was at a convention in Glasgow last year, and Andrew and I got chatting," says Richardson. "He was very keen to write a *Companion Chronicle*, and I thought it would be fun to set it during the E-Space Trilogy, and feature the Fourth Doctor, Romana and Adric."

Popular octogenarian companion Evelyn Smythe returns for *A Town Called Fortune* in November, which is written by Paul Sutton. "We've had a huge number of requests for the return of Evelyn," says the producer, "and I can promise you'll hear much more of her in 2011. This story is an historical adventure, which takes Evelyn and the Sixth Doctor into the Wild West during the Gold Rush era."

For more details on *The Companion Chronicles*, see *www.bigfinish.com*.



Bernard and Barrowman sing!

A new *Doctor Who*-related track from the multi-talented John Barrowman, *The Doctor and I*, is now available to buy online from iTunes. The song is based on *The Wizard and I* from the musical *Wicked* and has lyrics have been adapted to reference to the Doctor's relationship with Captain Jack. It has to be heard to be believed!

Meanwhile, a campaign is underway to get Bernard Cribbins, the celebrated actor who played Wilf Mott in *Doctor Who*, back in the charts! Comedian Charlie Ross has started a Facebook group in an effort to get the Cribbins classic *Right Said Fred* to the top spot this month. The hope is to get as many people as possible to download the track from online retailers iTunes or *amazon.co.uk* between Sunday 7 and Saturday 13 March 2010. Ross says, 'Imagine how much you'll laugh and giggle when you see Bernard back in the charts... 79p well spent I think!' For further details, visit the Facebook group 'Let's get Bernard Cribbins back into the charts!'.

New from Doctor Who Adventures

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MONSTER WARS!
The biggest battles EVER!
GRASKE ALERT!
SKYDIVING DOCTOR!
TOP 10 JUDOON MOMENTS
PLUS! SCARES! • ACTION! • PRIZES! • PUZZLES!

Doctor Who Adventures, the weekly magazine for younger fans, includes a free spinner or a Doctor book in its current issue, 156; an interview with Alex Kingston, a guide to *Dreamland* and loads of stickers in issue 157; a free mini popper folder and a look at *The End of Time*, Part One and Rose's Top Ten moments in issue 158; and a bumper gift pack, a guide to *The End of Time*, Part Two and a look at the Top 10 goodbyes in Issue 159. The mag is available from newsagents and supermarkets priced £2.10.

BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Chistopher Eccleston in *Lennon Naked.*

Vote for Chris?

With a General Election looming, could **Christopher Eccleston** be contemplating standing against Hazel Blears as MP for Salford? According to the *Salford Star*, Eccleston did not rule out the possibility, when asked, only saying he "didn't want to comment at this time." Meanwhile Christopher, shortly to be seen in *Lennon Naked* opposite **Naoko Mori,** has backed a fundraising appeal for a radiotherapy centre at Salford's Christie NHS Foundation Trust.

Tennant Web of Fear

David Tennant narrated *Newsround*'s Internet Safety Special *Caught in the Web* on BBC One, Two and CBBC between 9 and 13 February. He played former ambassador to Uzbekistan Craig Murray in Radio 4's *Murder in Samarkand* on 20 February and is the voice for the latest Nintendo Wii adverts. Despite some misleading reports, David's *Rex is Not Your Lawyer* remains in contention as an Autumn series, NBC only deciding not to rush it into production for the Spring. Potential *Rex* scheduling may account for his withdrawal from *Burke and Hare*. David and **Catherine Tate** stepped in when Jonathan Ross fell ill with swine flu, hosting his Radio 2 show broadcast on 30 January.

Desperate Barrowman

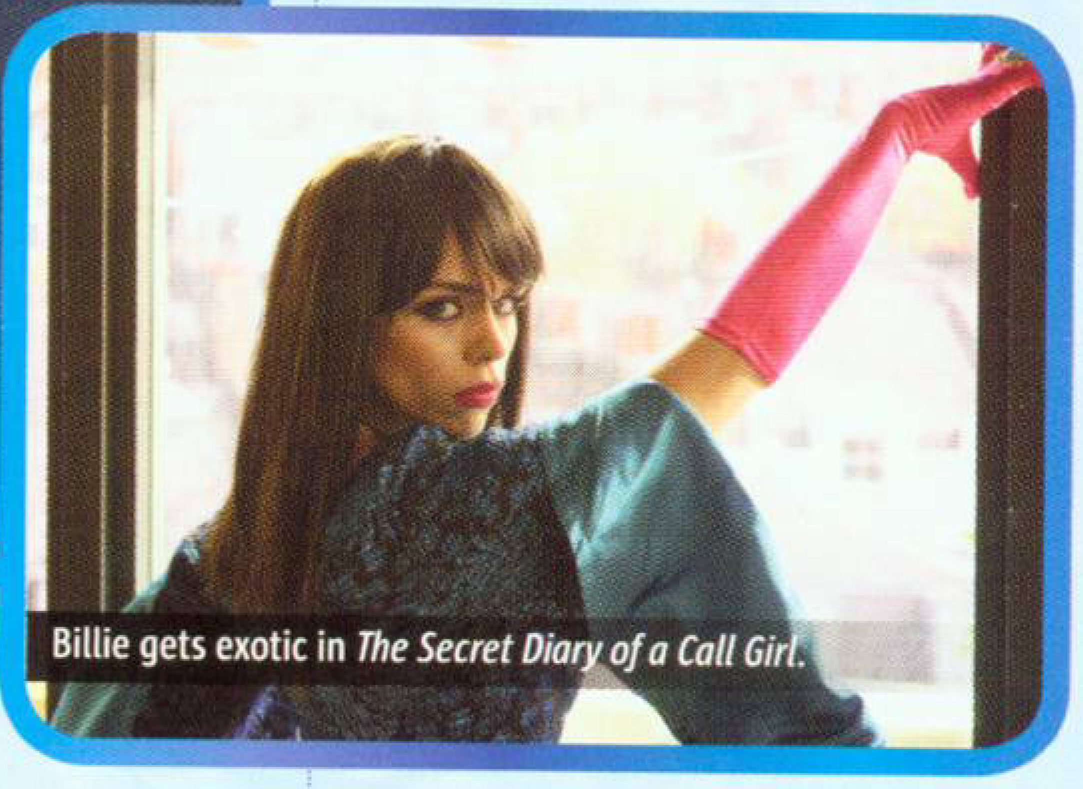
The 'Big Bad' at the centre of Drea de Matteo's Angie storyline for at least the five final episodes of the current series of ABC's *Desperate Housewives* will be **John Barrowman**, with filming in March and April for UK transmission in May and June. Following being 19th in *The Stage*'s 2010 Top 100, a subsequent readers' online survey by the paper voted him first place. Barrowman featured on BBC One Wales' *X-Ray* on 1 February, championing the Cardiff Dog's Home and will be on *Alan Carr: Chatty Man* (C4, 4 March) and *The Alan Titchmarsh Show* (ITV1, 5 March) following recent appearances on *Friday Night with Jonathan Ross*, *The One Show* and GMTV.

Nominations

Karen Gillan is among the Best New Scottish Actor/Actress 2010 nominees for the Scottish Variety Awards at Glasgow's Crowne Plaza on 26 March. *Wallace and Gromit: A Matter of Loaf and Death*, co-written by **Bob Baker,** is up for best animated short at the Oscars on 7 March. *Blink*'s **Carey Mulligan** has Oscar and BAFTA nods as actress for *An Education* and was among the BAFTA Rising Star candidates announced by **Noel Clarke.**

Billie's Secrets

Billie Piper promoted *Secret Diary of a Call Girl* with a *Radio Times* interview (23 to 29 January) and GMTV and *This Morning* appearances on 28 January, while *Torchwood*'s PC Andy *aka* **Tom Price** played Simon opposite Billie's Belle on 4 February. **Catherine Tate** revealed on *Friday Night with Jonathan Ross* on 15 January that she is writing her first feature film.


Billie gets exotic in *The Secret Diary of a Call Girl.*

Clarke Calendar

Interviewed on location for *Film 2010* on 2 February while shooting *Huge*, **Noel Clarke**'s upcoming roles are in *Centurion* on 23 April as Macros and in *Heartless* on 21 May as AJ. **Shaun Dingwall** played Reg Trotter in BBC One's *Rock & Chips* on 24 January and DI Mike Lewis in ITV1's **Chris Clough** produced *Above Suspicion: The Red Dahlia* on 4 January (Clough's *Skins* continues on E4 until 1 April).

I Spy Gugu

Gugu Mbatha-Raw may be lost to America having won the lead female role of Samantha in JJ Abrams' new NBC spy series *Undercovers*. **Adjoa Andoh** graced Leicester Square's red carpet for the UK première of *Invictus* on 31 January and lately played Rose Maxson in Radio 3's *Fences*. **Jacqueline King** is in repertory at the National Theatre's Cottesloe from 24 March to 19 June as Heavenly's Mother in Tennessee Williams' *Spring Storm* and Kate Mayo in Eugene O'Neill's *Beyond the Horizon*.

Gatiss Worries

Forthcoming BBC Two 90-minute Boy George early days drama *Worried About the Boy* features **Mark Gatiss** as Malcolm McLaren with **Marc Warren** as Steve Strange. Gatiss played Reverend Giles Shawcross in ITV1's *Midsomer Murders: The Sword of Guillaume* on 10 February.

Human Relocation

Toby Whithouse's *Being Human* transfers production to Wales from Bristol for its third BBC Three series following the events in Season Two's climax. **Beth Willis** will be BBC Wales' executive producer. **Charles Martin** is a director on ITV1's six-part *Married Single Other* featuring **Dean Lennox Kelly** and **Miranda Raison**.

Quickies

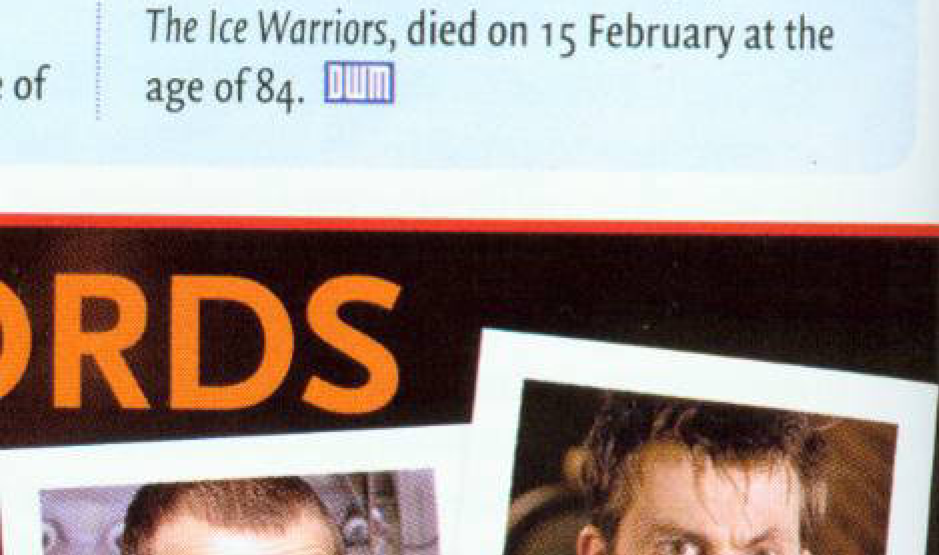
John Simm plays a newly released prisoner in *Malaise*, the fifth Season Two episode of BBC One daytime drama *Moving On*. **Peter Purves** demonstrated his culinary skills on BBC Two's *Ready Steady Cook* (20 January). *Law & Order: UK* with **Freema Agyeman** included a **Ken Grieve**-directed episode (25 January) and one featuring *Sarah Jane Adventures*' **Anjli Mohindra** (8 February). St Paul's, The Grade II-listed Cardiff church seen in *Father's Day*, is up for sale.

Freema Agyeman.

Obituary

Mark Jones, who played unlucky scientist Arnold Keeler in 1976's *The Seeds of Doom*, died on 14 January aged 70. **George Waring**, who played Arden in 1967's *The Ice Warriors*, died on 15 February at the age of 84.

DOCTOR · WHO
IN THEIR OWN WORDS
VOLUME SIX: 1997-2009



IN THEIR OWN WORDS

VOLUME SIX: 1997-2009

"The Doctor has got two hearts – so does that mean he cares twice as much?" ***Christopher Eccleston***

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COMING SOON...

All the latest *Doctor Who* DVDs, books and audio releases previewed...

THE TIME-SPACE VISUALISER

Your handy guide to the upcoming Doctor Who DVDs, CDs, books and magazines available soon...

MARCH

THURSDAY 4

Audio Reading CD *Dead Air* by James Goss [Tenth Doctor] BBC Audio £8.99 See page 12

Talking Book CD *Castrovalva* by Christopher H Bidmead [Fifth Doctor, Adric, Nyssa and Tegan. Read by Christopher H Bidmead] BBC Audio £12.99

Quick Reads Book *Code of the Krillitanes* by Justin Richards [Tenth Doctor] BBC Books £1.99

Quick Reads
ONLY £1.99
DOCTOR·WHO
Code of the Krillitanes
BY JUSTIN RICHARDS

MONDAY 29

DVD *Myths and Legends* – box set. Contains *The Time Monster* by Robert Sloman [Third Doctor and Jo], *Underworld* by Bob Baker and Dave Martin [Fourth Doctor, Leela and K9] and *The Horns of Nimon* by Anthony Read [Fourth Doctor, Romana and K9] 2|entertain £49.99 See page 10

WEDNESDAY 31

Audio Drama CD *The Architects of History* by Steve Lyons [Seventh Doctor and Klein] Big Finish £14.99 See page 11

Audio Drama CD *The Lost Stories: Paradise 5* by PJ Hammond & Andy Lane [Sixth Doctor and Peri] Big Finish £14.99 See page 11

Audio Drama CD *The Companion Chronicles: The Emperor of Eternity* by Nigel Robinson [Second Doctor, Jamie and Victoria] Big Finish £8.99 See page 12

APRIL

THURSDAY 1

DWM 420 Panini £4.20

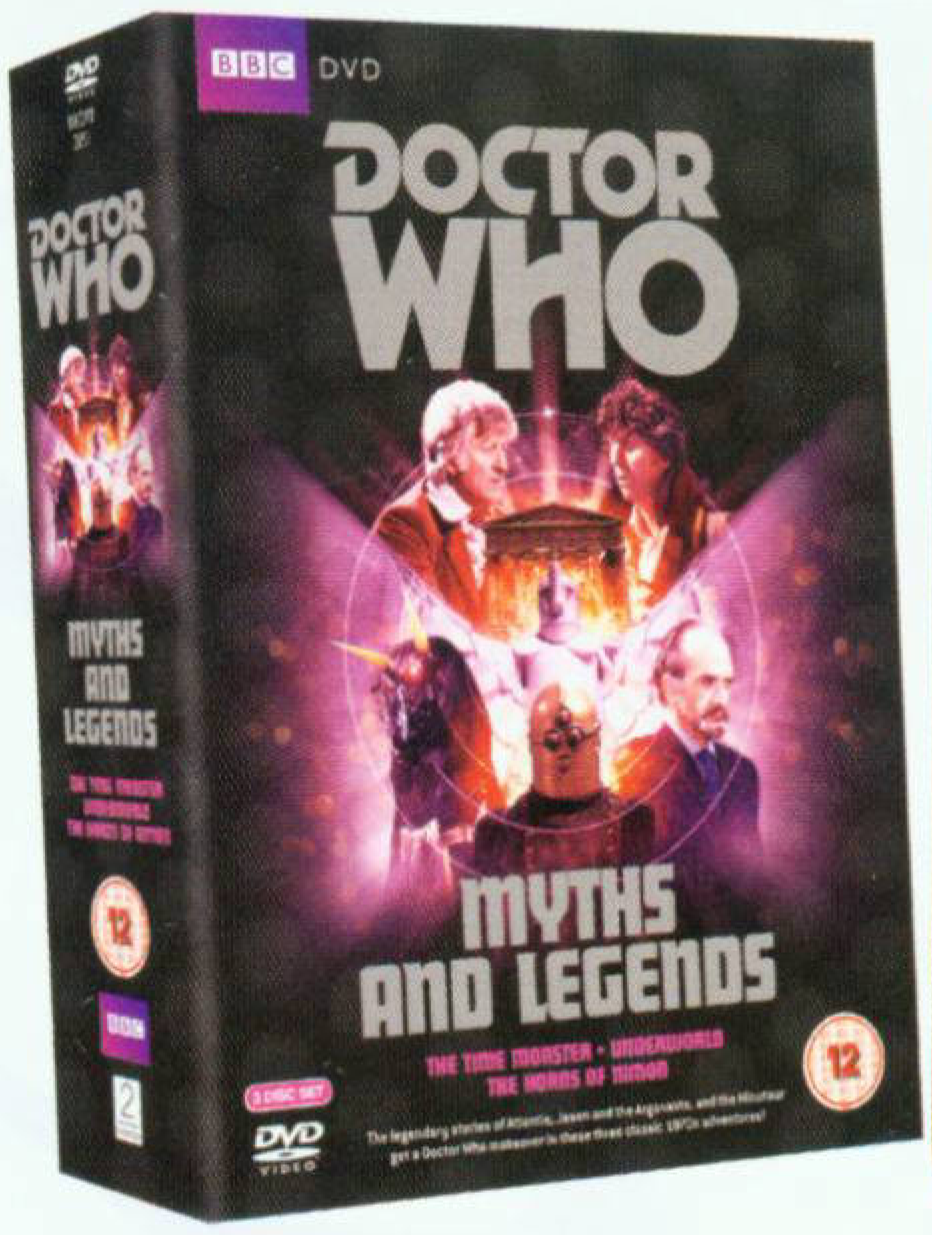
THURSDAY 8

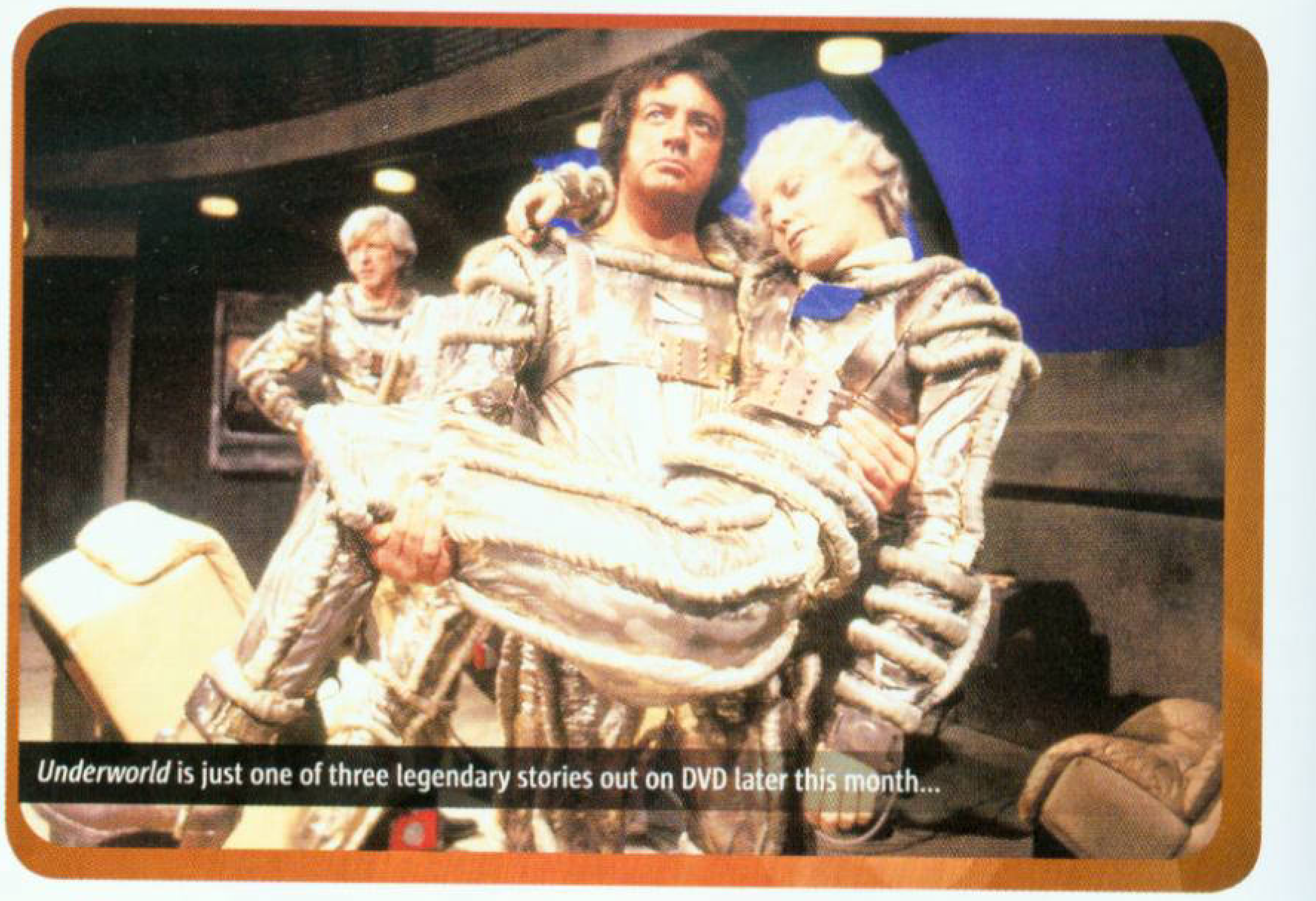
Audio Reading CD *The Hounds of Artemis* by James Goss [Eleventh Doctor and Amy] BBC Audio £8.99

Talking Book CD *The Three Doctors* by Terrance Dicks [First, Second and Third Doctors, Jo, the Brigadier and Benton. Read by Katy Manning] BBC Audio £12.99

THURSDAY 15

DWM Special Edition 25: The Doctor Who Companion – The Specials Panini £5.99





Underworld is just one of three legendary stories out on DVD later this month...

Myths and Legends

YOU HAVE TO LOVE THE ingenious thematic lateral thinking which has bound together these three seemingly unrelated serials; they're not a consecutive trilogy and they're not directly linked by cast, crew or guest stars, but what they *do* have in common is being rooted, to a greater or lesser degree, in... well, the umbrella title *Myths and Legends* kind of gives it away, really. Classical mythology forms the basis of all three – Greek mythology, possibly, depending upon your opinion of the likely location of the legendary lost island of Atlantis...

Although there's the usual wealth of supporting material, only *Underworld*, of the three, is treated to a classic 'making-of' approach, as befits its standing as one of the show's most ambitious, if troubled, productions – with around half the story having been shot using 'blue-screen' techniques. "Only around one in every three or four *Doctor Who* serials has a really interesting behind-the-scenes story to tell," insists documentary producer Ed Stradling, "and only around one in every three or four has a decent amount of behind the scenes footage. *Underworld* has both! So while for most serials, the producer has to work hard to find some way of making the supporting featurettes interesting, here it was very easy to make a solid programme about the making of *Underworld*, just by zoning in on those areas – in this case, the Greek mythology underlying the script, and the production problems..."

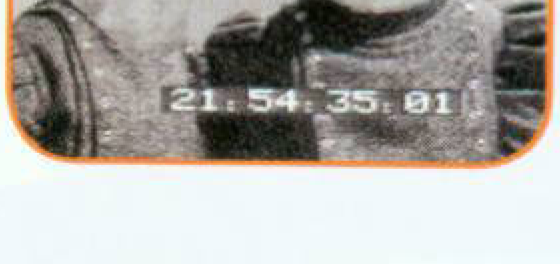
If you've enjoyed the regular helpings of kids' magazine show *Blue Peter* which have cropped up on these DVD releases over the past few years, then you'll be delighted at the inclusion on the *Nimon* disc of the first part of a special documentary, covering *Blue Peter*'s coverage of *Doctor Who*'s first 26 years.

"The initial concept for *Who Peter* came from former *Blue Peter* producer, one-time **DWM** writer and all round good egg, Richard Marson," reveals documentary producer Chris Chapman. "Richard had approached 2|entertain commissioning editor Daniel Hall with a rough pitch for a documentary mini-series that would look at the bonds between *Who* and *Blue* – and had suggested that his old *Blue Peter* colleague Gethin Jones would make an ideal presenter. Dan brought me on board as producer/director, and it was a great joy to immerse myself in the world of *Blue Peter* – and to soak up every bit of wisdom from Richard Marson, who was now an official consultant on the release.

"With Gethin keen to take part, I knew that we had a great presenter at the heart of the show – and this allowed me to give the programme far more of a 'TV' feel, with more fluid camera, more banter and all-importantly, more fun! I knew we needed good interviewee access to tell the story, and I was overjoyed when everyone on my list enthusiastically came on board – having the likes of Biddy Baxter, Peter Purves and Janet Ellis on board was essential.

"The other key factor was location – where possible, I wanted to give things a real sense of authenticity, and filming in the *Blue Peter* garden and studio was the perfect solution. I'm very proud of the results, and the biggest thrill was Richard Marson's overjoyed reaction after seeing the finished documentary for the first time. The *Horns of Nimon* disc was the ideal place to put it – a story which guest star and former *Blue Peter* presenter Janet Ellis talked about very fondly during her return to the *Blue Peter* garden..." **DAVID DARLINGTON**

BUY IT BECAUSE: *Who Peter* is a lovely piece of nostalgia for the over-30s!



JANET ELLIS

DVD 2|ENTERTAIN

RELEASED 29 March 2010
PRICE £49.99 RRP
FEATURING The Third Doctor (Jon Pertwee) and Jo (Katy Manning); The Fourth Doctor (Tom Baker) and Leela (Louise Jameson); The Fourth Doctor and Romana (Lalla Ward)
WRITTEN BY Robert Sloman; Bob Baker and Dave Martin; Anthony Read
FIRST BROADCAST 20 May-24 June 1972; 7-28 January 1978; 22 December 1979 – 12 January 1980

WHAT'S IT ABOUT?

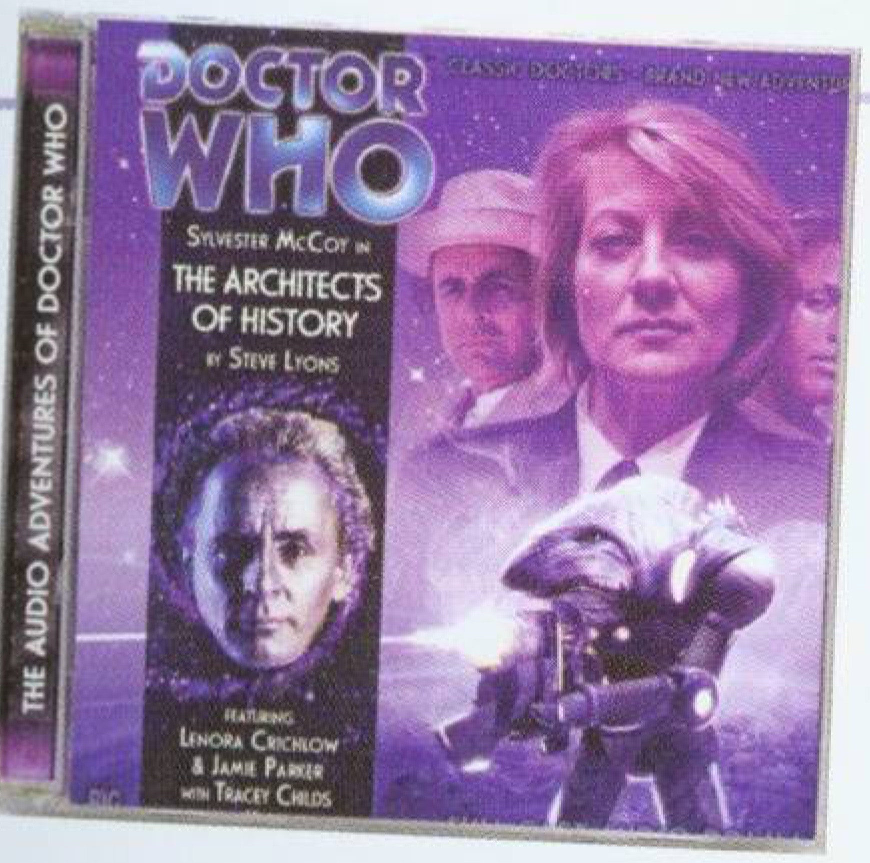
The Time Monster The Doctor and Jo journey back in time to ancient Atlantis and face a terrifying confrontation with the Master within the Time Vortex itself...

Underworld Exploring the very edge of the known universe, the Doctor and Leela discover a group of astronauts searching for the lost gene bank of the Minyan race...

The Horns of Nimon The dreaded Nimon has promised to restore the Skonnan empire to glory. But first it demands sacrifice...

EXTRA FEATURES

- Commentary with actors John Levene and Susan Penhaligon, producer Barry Letts production assistant Marion McDougall, and TV writers Graham Duff, Joseph Lidster, Phil Ford and James Moran
- *Between Now... and Now!*: Documentary featurette on the science of *The Time Monster*
- Restoration Comparison: the picture restoration process for *The Time Monster*
- Commentary with stars Tom Baker and Louise Jameson and writer Bob Baker
- *Into The Unknown*: feature on production
- *Underworld: In Studio* – studio footage
- Commentary with actors Lalla Ward, Janet Ellis and Graham Crowden, and writer Anthony Read
- *Who Peter: Partners in Time* – part one of a documentary examining the relationship between Doctor Who and Blue Peter
- *Read The Writer*: featurette on Doctor Who writer and script editor Anthony Read
- Peter Howell music demos
- Photo Gallery
- Programme subtitles and subtitle Production Notes
- PDF *Radio Times* listings
- Easter Egg
- Coming Soon: *The Creature from the Pit*


DOCTOR WHO
Sylvester McCoy in
THE ARCHITECTS OF HISTORY
by Steve Lyons
Featuring Lenora Crichlow & Jamie Parker with Tracey Childs
THE AUDIO ADVENTURES OF DOCTOR WHO

The **Architects** of **History**

AUDIO ADVENTURE BIG FINISH

RELEASED 31 March 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Seventh Doctor (Sylvester McCoy) and Elizabeth Klein (Tracey Childs)
ALSO STARRING Lenora Crichlow
WRITTEN BY Steve Lyons

WHAT'S IT ABOUT?

2044. The Selachians are plotting to destroy Earth's peace, prosperity and technological advancement, using weapons from the future. Elizabeth Klein must fight to save the Galactic Reich and Time itself from the mysterious prisoner who has orchestrated these fateful events... the Doctor!

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email sales@bigfinish.com or visit www.bigfinish.com

AS THE KLEIN TRILOGY COMES to a dramatic climax, it seems she may finally have made some progress in restoring the timeline she remembers – a timeline where the Nazis won World War Two. "The question was, could we do a story where she actually succeeded, without it getting too messy?" recalls writer Steve Lyons. "We've tried to do an alternate timeline story, whilst also keeping it contained." Despite her origins and aims, Klein as a character has been unnervingly likeable.

"I did try to make her sympathetic," nods Steve. "I don't stress the Nazi views – that actually doesn't come up a lot. She hasn't thought too hard about what her world was built on, and that's something that she has to confront in this story, as she rebuilds that world. She has to think about the sacrifices she makes to do it."

"This is us doing Klein on full steam," grins David Richardson, producer. "We really ramp up the action, the epic space adventure. The plan was always to start small, and get bigger, and this is our big sci-fi epic, which takes everything that's gone before, and ramps it up to a factor of ten!

"There's some lovely scenes between the Doctor and Klein in a cell," he adds, "though I won't reveal who's the prisoner and who's the captor! There were some cracking scenes in the previous two episodes, but everything's at stake in this one."

The cast includes Lenora Crichlow (*Gridlock* and BBC Three's *Being Human*) as Rachel. "She's a wonderful character," Lenora smiles. "She's feisty, smart, and quick. But she also has a vulnerable, humane side to her. She has a hunger to see more of the world; to not be oppressed by the rules and regulations. She's much more of a rebel."

Lenora gets to play in some of the story's most emotional scenes. "It was a bit of a challenge," she frowns. "You have to find it all in your voice. I like emotional stuff, because there's a point of reference for me, whereas I don't quite know what it's like to be running for my life from an aquatic monster!

"Rachel goes on a very exciting journey. She's faced and overcome a lot – one obstacle after the other – but she remains optimistic and remains a fighter, so hopefully the audience will be gunning for her."

This story concludes Klein's adventures for the time being, but actress Tracey Childs is reluctant to say goodbye. "I'm desperately fond of Klein," she says. "I think there should be a campaign to get Klein her own series!"

The petition for *ReKlein* starts here...

DAN BERRY

BUY IT BECAUSE: Lenora Crichlow's final scenes are heartbreaking, and the Selachians (from two *Doctor Who* novels) are realised on audio for the first time.

Paradise 5

THIS MONTH'S UNMADE *Doctor Who* story seeing the light of day on audio has required a little more reworking than most.

"*Paradise 5* was originally planned as part of [1986's] *Trial of a Time Lord* story," explains David Richardson, producer of *The Lost Stories*. "Part One was scripted, and it had the Trial sequences with the Valeyard and the Inquisitor. I felt we had to take those out. They would have conflicted with the Vervoids story which *was* made in that slot and it would have required two more guest stars which would have added to the budget without really enhancing the story. Also, we knew that Bonnie Langford was going to be away for much of the year in America, so we had to change the companion from Mel to Peri.

"The four-part story was now really only the length of a three-parter. What Andy Lane did, rather brilliantly, is write a new Part One, which sets the scene; it tells you what happened before the TARDIS arrives. When I told Colin and Nicola what we'd done, they were shocked, because they couldn't tell! Some might say that it's not the story as we would have originally seen it, but PJ Hammond read it, and sent a beautiful email saying that he was absolutely thrilled that his script had been turned into something he was so proud of."

DOCTOR WHO
THE LOST STORIES
Colin Baker & Nicola Bryant in
PARADISE 5
by P.J. Hammond & Andy Lane
Featuring Alexander Macqueen & James D'Arcy
FULL CAST AUDIO DRAMA
THE AUDIO ADVENTURES OF DOCTOR WHO

So, what of the story itself? "Paradise 5 is a holiday resort," David explains. "The Doctor and Peri land on the planet that it orbits, in search of a friend of the Doctor's, but they find he went on holiday to Paradise 5 and never came back. They go undercover on Paradise 5 to try to find out what happened to him. And this lavish space station has a very dark secret!

Paradise 5's impressive guest cast includes Alex Macqueen (*The Thick of It*) as Gabriel, and James D'Arcy (*Master and Commander*) as his partner in crime.

"They are partners in crime, and also partners in life, but it's not a sort of lovey-dovey thing," reveals director Barnaby Edwards. "I wouldn't say the story is about them, and of course their sexuality is irrelevant, but their relationship is nice. It's treated quite unusually in the script, in that it sort of develops during the story; you only realise as the story progresses. It's not integral, it's just a very nice touch."

"Gabriel is the man who runs the space station," explains David, "and he's a larger-than-life, sinister, quite camp person, who has these slaves called Cherubs. There's a mystery in the Cherubs, a mystery in Gabriel, and it all culminates in a cracking final episode with lots of twists and turns..."

DAN BERRY

BUY IT BECAUSE: It's a *Doctor Who* story by PJ Hammond – at long last!

AUDIO ADVENTURE BIG FINISH

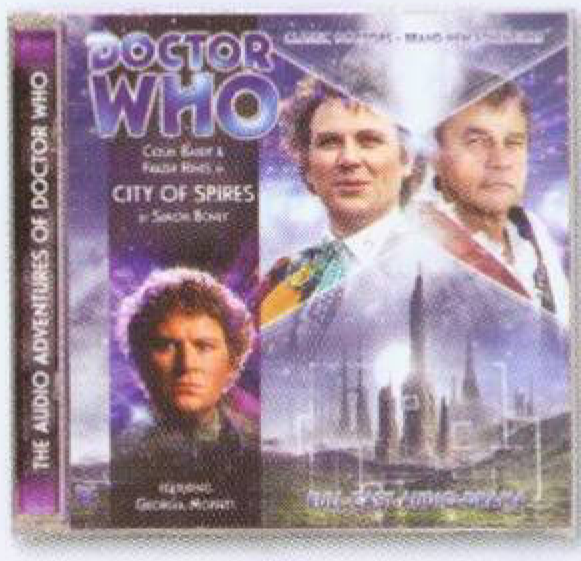
RELEASED 31 May 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Sixth Doctor (Colin Baker) and Peri Brown (Nicola Bryant)
ALSO STARRING Alex Macqueen, James D'Arcy, Helen Goldwyn, Andree Bernard
WRITTEN BY PJ Hammond and Andy Lane

WHAT'S IT ABOUT?

The Doctor and Peri visit the planet Targos Delta to check in on old friend Professor Albrecht Thompson, only to discover that he has vanished. The Doctor's curiosity is piqued. They must investigate, but they must do so stealthily... The mute Cherubs have a story to tell. And the Elohim are coming.

HOW DO I BUY IT? See box above.

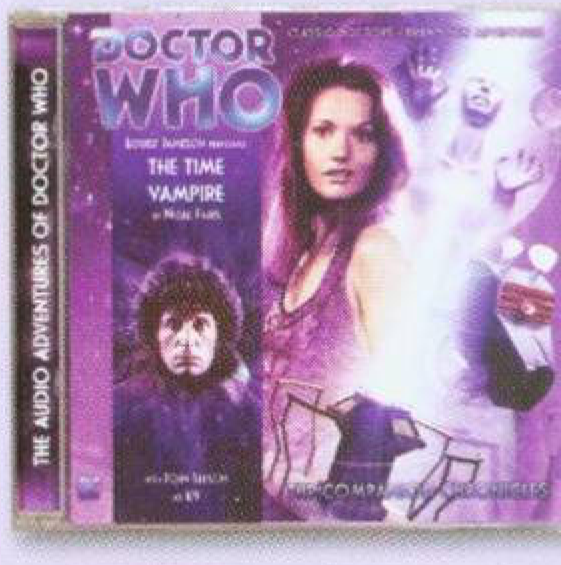
MONDAY 26
Novel *Apollo 23* by Justin Richards [Eleventh Doctor and Amy] BBC Books £5.99
Novel *Night of the Humans* by David Llewellyn [Eleventh Doctor and Amy] BBC Books £5.99
Novel *The Forgotten Army* by Brian Minchin [Eleventh Doctor and Amy] BBC Books £5.99
THURSDAY 29
DWM 421 Panini £4.20
FRIDAY 30
Audio Drama CD *City of Spires* by Simon Bovey [Sixth Doctor and Jamie] Big Finish £14.99



Audio Drama CD *The Lost Stories: Point of Entry* by Barbara Clegg & Marc Platt [Sixth Doctor and Peri] Big Finish £14.99
Audio Drama CD *The Companion Chronicles: Shadow of the Past* by Simon Guerrier [Third Doctor and Liz] Big Finish £8.99

MAY

MONDAY 3
DVD *The Creature from the Pit* by David Fisher [Fourth Doctor, Romana and K9] 2|entertain £19.99
Graphic Novel *The Crimson Hand* by Dan McDaid, Martin Geraghty, Mike Collins, Paul Grist, Sean Longcroft, David A Roach, James Offredi, Jonathan Morris and Rob Davis [Tenth Doctor and Majenta] Panini Books £TBA
THURSDAY 6
Talking Book CD *Mission to the Unknown* by John Peel [First Doctor, Steven, Katarina and Sara] BBC Audio £12.99
THURSDAY 27
DWM 422 Panini £4.20
MONDAY 31
Audio Drama CD *The Wreck of the Titan* by Barnaby Edwards [Sixth Doctor and Jamie] Big Finish £14.99
Audio Drama CD *The Lost Stories: Song of Megaptera* by Pat Mills [Sixth Doctor and Peri] Big Finish £14.99



Audio Drama CD *The Companion Chronicles: The Time Vampire* by Nigel Fairs [Fourth Doctor, Leela and K9] Big Finish £8.99

COMING SOON...

All the latest *Doctor Who* DVDs, books and audio releases previewed...

Audio Drama CD *The Companion Chronicles: Night's Black Agents* by Marty Ross [Second Doctor and Jamie] Big Finish £8.99

JUNE

THURSDAY 3

Audio Original *The Ring of Steel* by TBA [Eleventh Doctor and Amy] BBC Audio £8.80

Talking Book CD *The Mutation of Time* by John Peel [First Doctor, Steven, Sara] BBC Audio £12.99

MONDAY 14

DVD *Kamelion* box set. Contains *The King's Demons* by Terence Dudley [Fifth Doctor, Tegan, Turlough and Kamelion] and *Planet of Fire* by Peter Grimwade [Fifth Doctor, Turlough, Peri and Kamelion] 2|entertain £24.99

THURSDAY 24

DWM 423 Panini £4.20

WEDNESDAY 30

Audio Drama CD *Legend of the Cybermen* by TBA [Sixth Doctor, Jamie and Zoe] Big Finish £14.99

Audio Drama CD *The Lost Stories: The Macros* by Ingrid Pitt and Tony Rudlin [Sixth Doctor and Peri] Big Finish £14.99

DOCTOR WHO
THE LOST STORIES
THE MACROS
FOUND AT LAST...
FULL CAST AUDIO DRAMA

Audio Drama CD *The Companion Chronicles: Solitaire* by John Dorney [Eighth Doctor and Charley] Big Finish £8.99

JULY

THURSDAY 22

DWM 424 Panini £4.20

SATURDAY 31

Audio Drama CD *Cobwebs* by Jonathan Morris [Fifth Doctor, Tegan and Turlough] Big Finish £14.99

Audio Drama CD *Situation Vacant* [Eighth Doctor] Big Finish £14.99

AUGUST

THURSDAY 19

DWM 425 Panini £4.20

TUESDAY 31

Audio Drama CD *The Whispering Forest* by Stephen Cole [Fifth Doctor, Tegan and Turlough] Big Finish £14.99

ALSO THIS MONTH

Book *Storybook 2011* [Eleventh Doctor and Amy] Panini £TBA

SEPTEMBER

THURSDAY 16

DWM 426 Panini £4.20

THURSDAY 30

Audio Drama CD *The Cradle of the Snake* by Marc Platt [Fifth Doctor, Tegan, Turlough] Big Finish 14.99

All release dates are subject to change, and all prices are RRP.

The Emperor of Eternity

AUDIO ADVENTURE BIG FINISH

RELEASED 31 March 2010
PRICE £7.99 (download), £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The Second Doctor, Jamie and Victoria
STARRING Deborah Watling , Frazer Hines
WRITTEN BY Nigel Robinson

WHAT'S IT ABOUT?

The TARDIS is forced to make an emergency landing on Earth. The Doctor, Jamie and Victoria find themselves in China in 200 BC. The Doctor is taken prisoner by Emperor Qin, who intends to extract the secret of eternal life, so he can rule the world forever!

HOW DO I BUY IT? See page 13.

FOR THE SECOND TIME IN AS many months, the *Companion Chronicles* range boasts not one, but two of the Doctor's friends in the same story.

"This month, we're doing another team-up of companions," explains the series' producer, David Richardson. "It's a historical story set in China, with Deborah Watling back as Victoria, and Frazer Hines as our guest voice, playing Jamie!" This is, of course, in addition to Frazer's return to *Doctor Who* alongside the Sixth Doctor in three full-cast plays and another *Companion Chronicle*, due out later this year.

"We're keeping him very busy this year," David nods, "and that's how he likes it! The *Companion Chronicles* are budgeted in such a way that there's only enough room for one companion, really, hence for January's two-disc story we were able to juggle it so we could have two companions. The fact that Frazer was coming in to do so much with us – working with Colin Baker, and also doing additional *Companion Chronicles* – meant we could also grab him to do some extra voices for *The Emperor of Eternity*."

"I've really enjoyed doing those *Companion Chronicles*," says Frazer himself. "They've been bringing back some really happy memories. I love the character, and the minute I started doing them, the memories and the Jamie-isms and things come flooding back."

What's in store for Jamie this time round? "The TARDIS collides with a meteor in space, then materialises in Ancient China," David explains. "The Doctor is taken by Emperor Qin who seeks the secret of immortality, while Victoria and Jamie desperately try to rescue him."

The most talked-about aspect of Frazer's previous *Companion Chronicles* appearances is his spot-on impression of the late Patrick Troughton, who played the Second Doctor.

"It just happened at a convention, two or maybe three years ago," says Frazer, of discovering he could replicate that famous voice. "We were talking about the Emperor Dalek, and how the writers would somehow try to find a *double-entendre* for Patrick and I to say, and I did an impersonation of his voice... and people said, 'That sounded exactly like Patrick!'

DOCTOR WHO
THE EMPEROR OF ETERNITY
by Nigel Robinson
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

"So, when it came to do my first *Companion Chronicle*, I said to the producer, 'Do you want me to actually do the voice?' and when I did it, he seemed to like it. So now, when I get a script, I phone David and say 'The Doctor's got a lot of dialogue – do I get two fees now?'

"I loved the man, and I loved working with him, so it's my little tribute to Patrick." **DAN BERRY**

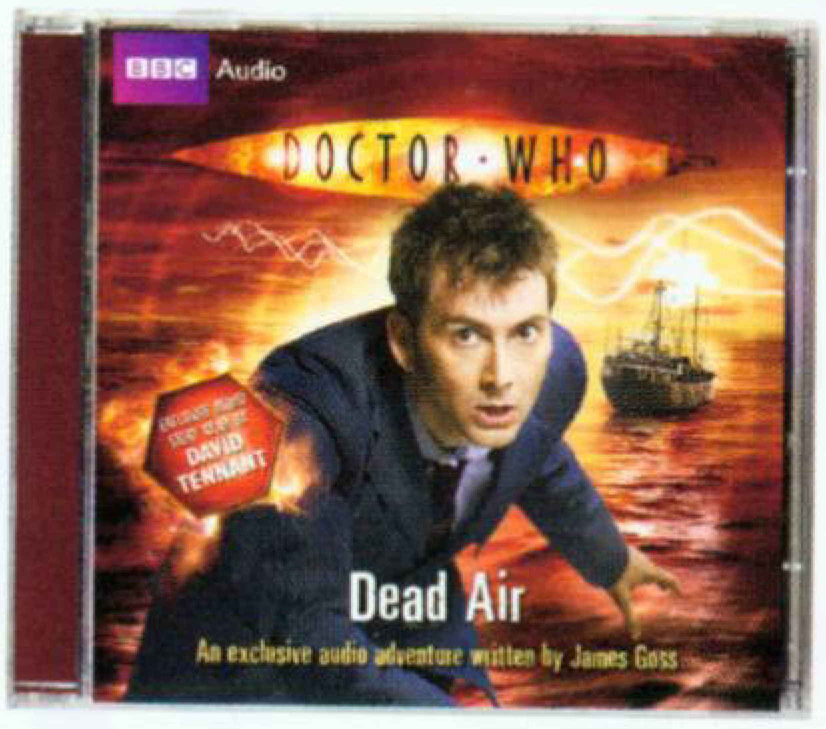
BUY IT BECAUSE: Deborah Watling and Frazer Hines perfectly bring their era of *Doctor Who* back to life.

Dead Air

RECENT DOCUMENTARY SERIES and the high-profile release of the movie *The Boat That Rocked* will have given the current generation of radio listeners a little insight into a near-forgotten world – that of illegal 'pirate' radio stations, broadcasting from ships moored off the coast of Britain. But while many of a certain age will fondly remember the likes of Radio Caroline, few people seem nostalgic about one of the big names of this particular golden age of wireless. So what exactly *did* become of Radio Bravo...?

"*Dead Air*," explains BBC Audiobooks' commissioning editor Michael Stevens, "presents a unique glimpse into the last days of pirate radio. Incredibly, this very old recording was found at the bottom of the ocean, just off the South East coast, which turns out to have lain there, in the recently discovered wreck of a ship, for over 40 years..."

"The tapes that have been unearthed have proved to be a real find," says archivist James Goss, who was entrusted with the task of cleaning up these tapes for general release. "I've always been an enormous fan of the golden years of pirate radio, and the tapes found from Radio Bravo really do tell the story of what it was like in those days – beaming illegal music from an isolated boat moored off the coast of Frinton... everything from The Beatles



to The Singing Nun. They must have been exciting times. And the tapes are surprisingly well preserved. I gave them a brief listen, and there was a disappointing level of fluttery dropout, and quite a bit of wow and some crushed peak distortion that I tackled a bit with some manual cleanup – although I let most of it slide, to be frank..."

Technical concerns thus disposed of, why should all this interest the readers of **DWM**? Well, because, as Michael Stevens explains, "the voice on the tapes turned out to be that of the Doctor. And he has something very ominous to say – 'Hello, I'm the Doctor. And, if you can hear this, then one of us is going to die...'"

And that's not the only unexpected sound on the recordings. "There are quite a few strange artefacts on the tapes," Goss reveals, "including a strange voice that doesn't really seem to fit in with what you'd expect from the output of a pirate radio station. I was, initially, quite baffled by this, but then decided to let it stand. Maybe the strange voice from the Pirate Radio Authority was just another bit of alternative programming. After all, this was the 1960s, and anything went..." **DAVID DARLINGTON**

AUDIO READING BBC AUDIO

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WRITTEN BY James Goss

WHAT'S IT ABOUT?

At the bottom of the sea, in the wreck of a floating radio station, a lost recording has been discovered. After careful restoration, it is played for the first time – to reveal something incredible. It is the voice of the Doctor, broadcasting from Radio Bravo in 1966. He has travelled to Earth in search of the Hush – a terrible weapon that kills, silences and devours anything that makes noise – and has tracked it to a boat crewed by a team of pirate DJs. With the help of feisty Liverpudlian Layla and some groovy pop music, he must trap the Hush and destroy it – before it can escape and destroy the world...

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BUY IT BECAUSE: You need to find out whose is the last voice ever broadcast on Radio Bravo...

HOW TO CLAIM YOUR FREE AUDIO ADVENTURE!

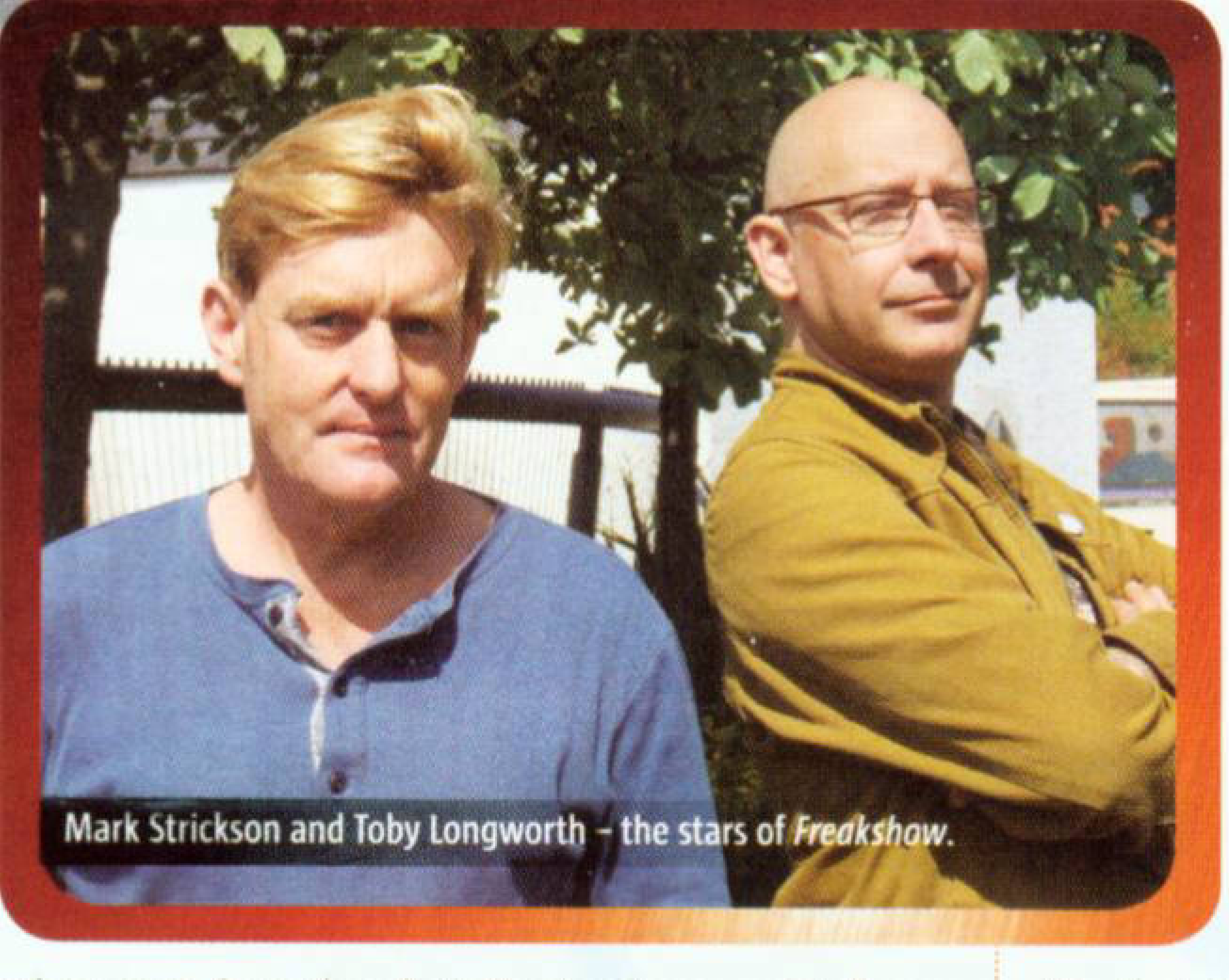
Get ready for a brand new adventure for Tegan, Turlough and the Doctor!

This issue, exclusive to **Doctor Who Magazine**, there's a brand new *Doctor Who* audio adventure that readers can download for free!

The story forms part of *The Companion Chronicles* series, in which the Doctor's friends and allies recount previously untold adventures. To date, the titles in the range have included stories featuring Susan, Vicki, Steven, Polly, Sara Kingdom, Victoria, Jamie, Zoe, Brigadier Lethbridge-Stewart, Mike Yates, Romana, Nyssa and more – all starring the actors who originally played the characters in the TV series.

Freakshow features the Fifth Doctor, Turlough and Tegan. Aboard the TARDIS, Turlough is recording his testimony. He tells the story of a past adventure – a visit to Buzzard Creek, on Earth. There, he meets the enigmatic Thaddeus P Winklemeyer, who possesses a caged menagerie of unusual aliens. And he'd jump at the chance to add Turlough to his collection...

The story stars Mark Strickson as Turlough and Toby Longworth as Winklemeyer. "The *Companion Chronicles* are a very simple idea," says Mark Strickson, who played Turlough in *Doctor Who* from 1983-84. "It's the Doctor's companions, on their own, telling us about their adventures. You get to know the character perhaps much more than you would normally. Turlough is usually more of a minor part, but when he's the lead, you get to know him a lot better. I think it's really nice for the writers to be able to take a character and grow them a bit."



Mark Strickson and Toby Longworth – the stars of *Freakshow*.

And, in the case of Turlough, there's certainly plenty to explore – as you'll find out in *Freakshow*...

"It's a really lovely story," smiles Mark, "and it's just enormous fun. Lots of lovely, big characters. I think it's very good, because while a lot of *Doctor Who* stories are clever and complex and science-y, this is an amazing nineteenth-century fun romp!"

Although Mark has narrated a previous *Companion Chronicles* story (2009's *Ringpullworld*), *Freakshow* was the first one he recorded.

"The funny story about it is that it didn't say there would be any other actors, so I assumed I was playing all the parts!" he laughs. "And it's set in America – in the Southern States, I believe – so *I'd been practicin' mah accent!* So then it was a great disappointment when I turned up and found there was another actor, Toby Longworth, doing other voices. I didn't get to do my one-man show!"

As regular readers will know, Big Finish also releases full-cast audio plays starring former Doctors. Mark has previously starred in three of these (all with the Fifth Doctor, Peter Davison), as well as recording a forthcoming trilogy (also featuring Sarah Sutton and Janet Fielding as fellow companions Nyssa and Tegan) due to be released from July. How did the recording of *Freakshow* compare to those?

"*The Companion Chronicles* are like nothing else, really," Mark ponders. "In terms of Turlough, you step out into this world, and *you're* running the world, not the Doctor. It's interesting, but they're really hard work! You've only got one other person to play off, so you're doing an enormous amount of work. It's exhausting, but rewarding after you've finished it. It's a bit like climbing a mountain. The view from the top's great!"

For any **DWM** readers who haven't encountered Turlough before, how would Mark describe his character?

"Turlough's one of the most interesting characters to ever travel in the TARDIS," he considers. "And that's because he's not *really* a typical Doctor's assistant – he has his own spaceship, he's quite independent. In fact, you learn in the end that he's a political exile from a planet, so he's got a pretty big brain, and the Doctor has enormous respect for that. Sometimes, the Doctor treats his assistants as just assistants; he doesn't treat Turlough like that. He doesn't have lines like 'What's that, Doctor?' or 'Where are we going, Doctor?', because it's assumed that Turlough knows already. He was a fundamentally different character to bring into the TARDIS. I don't think they'd had an assistant like that before. And that makes him great to write for *The Companion Chronicles*, because you've got a character who's an equal to the Doctor." DWM

To claim your free mp3 download go to *www.bigfinish.com/dwm*. When prompted for a code, enter 5844 and press the download button. *Freakshow* will then start downloading to your computer. This offer will expire on Wednesday 26 May 2010.

MONSTER OFFER!

For a limited time, Big Finish is offering readers of **Doctor Who Magazine** the chance to buy ten monstrously good adventures at a bargain price! These full-cast productions feature some of the Doctor's most famous (and infamous!) alien foes. Simply visit *www.bigfinish.com/dwm* to buy the stories of your choice. CDs are available for £7.50 each (or £60 for all 10) and downloads are £6.50 each (or £50 for the complete set of 10). For prices outside of the UK please refer to the website. This offer will expire on Wednesday 26 May 2010.

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Featuring the Fifth Doctor and the Ice Warriors

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Featuring the Sixth Doctor and the Krotons

The Harvest
Featuring the Seventh Doctor and the Cybermen

The Genocide Machine
Featuring the Seventh Doctor and the Daleks

Brave New Town
Featuring the Eighth Doctor and the Autons

The Zygon Who Fell to Earth
Featuring the Eighth Doctor and the Zygons

Hothouse
Featuring the Eighth Doctor and the Krynoids

For more details on all of these titles, and on the full range of productions available from Big Finish (including the various spin-off series *The Companion Chronicles*, *The Lost Stories* and *Jago and Litefoot*), visit *www.bigfinish.com*.

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MAY

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India Fisher as Charley
and david bailie as
The Celestial Toymaker

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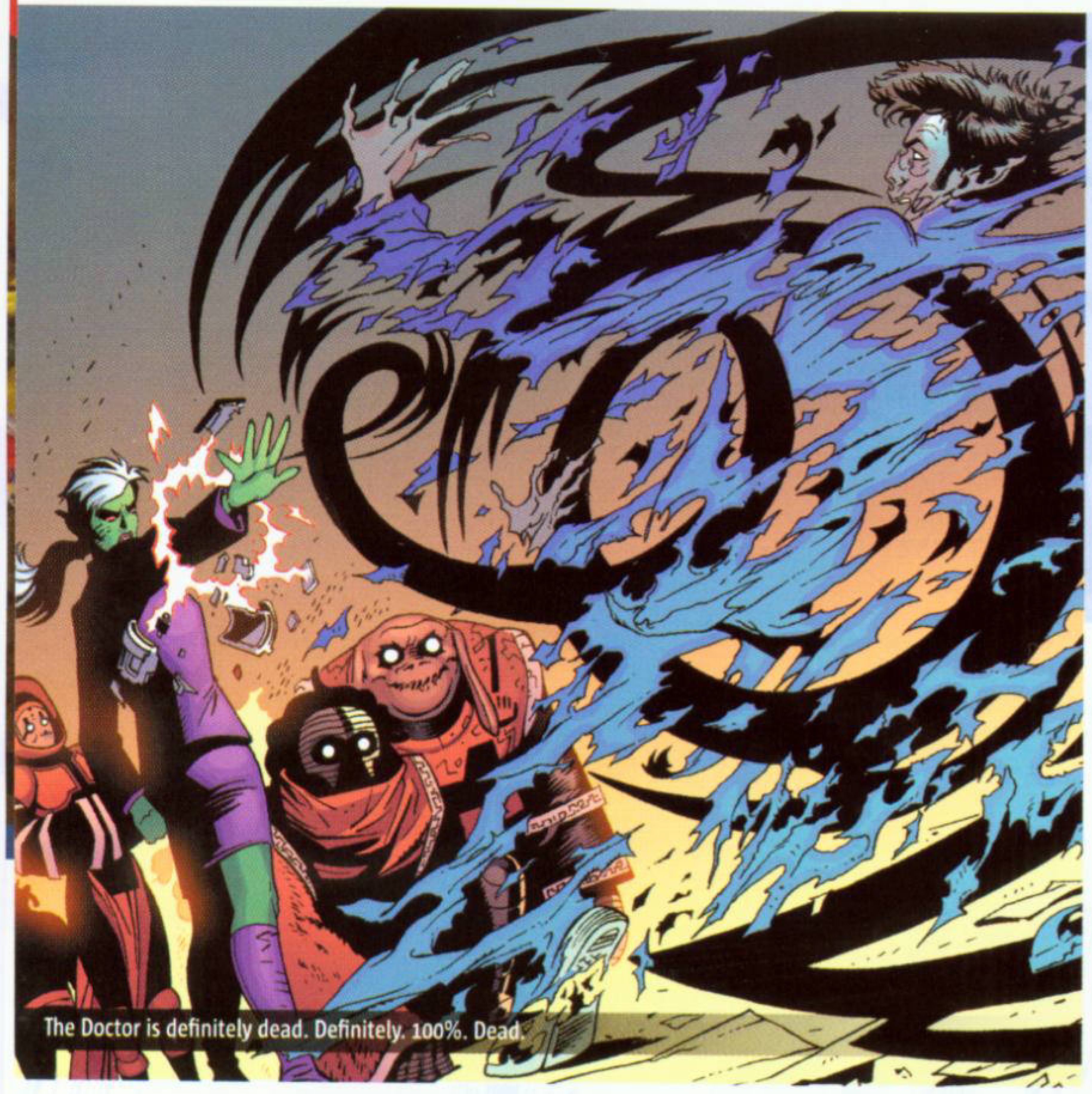
GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

WIN!
DOCTOR WHO
THEY ARE... THE DALEKS!



The Doctor is definitely dead. Definitely. 100%. Dead.

Letter of the Month...

I've just finished *The Crimson Hand* Part Three in **DWM** 418, and *wow*! Not only was it the best **Doctor Who Magazine** comic strip *ever* (Sorry *The Widow's Curse* and *The Time of My Life*), but it also revealed that *The End of Time* was all a lie! It's not Wilfred Mott who kills the Tenth Doctor, it's MAJENTA! And the Doctor is actually *dead*, with no regeneration!

Matt Smith and Karen Gillan and Steven Moffat and *Victory of the Daleks* are all just hoaxes to make this ending even more of a shock! I can't wait to see what happens next issue, although I am a bit miffed. *Doctor Who* won't quite be the same without the lead role... perhaps it will be re-named *Majenta Who*, or *Zephyr Who*?

CHRIS DOBSON (13) EMAIL

To find out just what *does* happen next, turn to page 25. Chris' letter wins him a collection of some more of the Tenth Doctor's best comic strips – *The Widow's Curse*, out now from Panini priced £16.99.

Loads of letters to get through this month, so let's dive straight in with your thoughts on the last couple of issues. Geronimo!

Who da man?

It's only the first of Steven Moffat's *Production Notes* in issue 417 of the new-look **DWM** and I have laughed out loud more times than a serious-minded media teacher should. But this is a seriously good sign. Moffat's 'da man' who surely has Robert Holmes' DNA running through his system.

I can't wait for Series One or 31 or Fnarg. It's going to be tightly-plotted and shot through with Holmesian dark humour, of that I have no doubt. A new Golden Age is coming right after the last Golden Age!

GRAEME SCARFE EAST SUSSEX

Oh, Mr Moffat... you big tease! In **DWM** 418's *Gallifrey Guardian* you say "You know, people keep asking me if the Silurians are back [...] there were no creatures of even remotely that description around during the Silurian era. Honestly, will you people just ask the right question?"

Quite right. Though dubbed the Silurians, a certain race of three-eyed reptiles would be better referred to as the Eocenes...

ANDREW WILLIAMS FACEBOOK

Liking the new look. Very slick indeed! Keep up the good work. *The Fact of Fiction* on *The Dæmons* and the tribute to Barry Letts were both superb. Steven Moffat is the man – I hope he stays for a long while.

ADRIAN BARONI FACEBOOK

I absolutely loved the two-part interview with Steven Moffat in **DWM** 417 and 418, but I was disappointed during the section in which Steven discussed the outfit that Matt Smith hated, that there were no photos or costume designs shown in the article. Why is it that **DWM** gets to enjoy this rare glimpse into the never-was but we, as loyal readers, are only teased with vague descriptions? I think I speak for a large portion of the audience in asking to have these photos published so we can see for ourselves.

JOHN BACEVICIUS SPRINGFIELD

We received a few comments on this subject, so **DWM** editor Tom Spilsbury replies: "Bear in mind, John, that we're still yet to see the Eleventh Doctor's first episode on television, and there are a very small number of official BBC-approved photos of Matt in his *genuine* costume, let alone one he won't actually be wearing in the show. I'm sure there will be plenty of opportunities to look at the making of the new series once it's been broadcast!"

She da fan!

Neil Harris' article *Happy Who Year* for issue 417 got me thinking: if Steven Moffat's and Matt Smith's first series turns out to be terrible, could I turn off the television in protest and refuse to watch? I honestly don't think I could. I've only been a fan since 2005, but in that short space of time *Doctor Who* has completely taken over my life. It's all I think about, all I talk about and other TV shows get compared to it (every single one fails miserably). It's like *Doctor Who* is a part of me and I'm a part of it.

If you're a fan of something you treasure the good bits and accept the bad bits and nothing anyone says or does can change that.

VICKI CLIFFE PETERBOROUGH

I always enjoy the *YANA* column in **DWM**. It always makes me laugh, and most of the time it also strikes a chord with me (as I suspect it does with most fans). Which is why I was surprised to find myself actively disagreeing with Neil's thoughts in issue 418.

Although my main interest in watching *Doctor Who* back in the 1980s was the excitement and adventure, the Doctor's female companions were also a big part of the draw. My particular favourite was Tegan Jovanka, who, from her very first appearance in *Logopolis*, captured my young heart. Maybe it was something about a girl in uniform, who knows?

I can still remember how appalled I was when she spent most of Season 20 with short hair and wearing some kind of unflattering lampshade thing. I was keen to get her out of that outfit as quickly as possible (in a manner of speaking) and was very much relieved when they put her in that lovely, flowing, tight leather miniskirt for her final episodes.

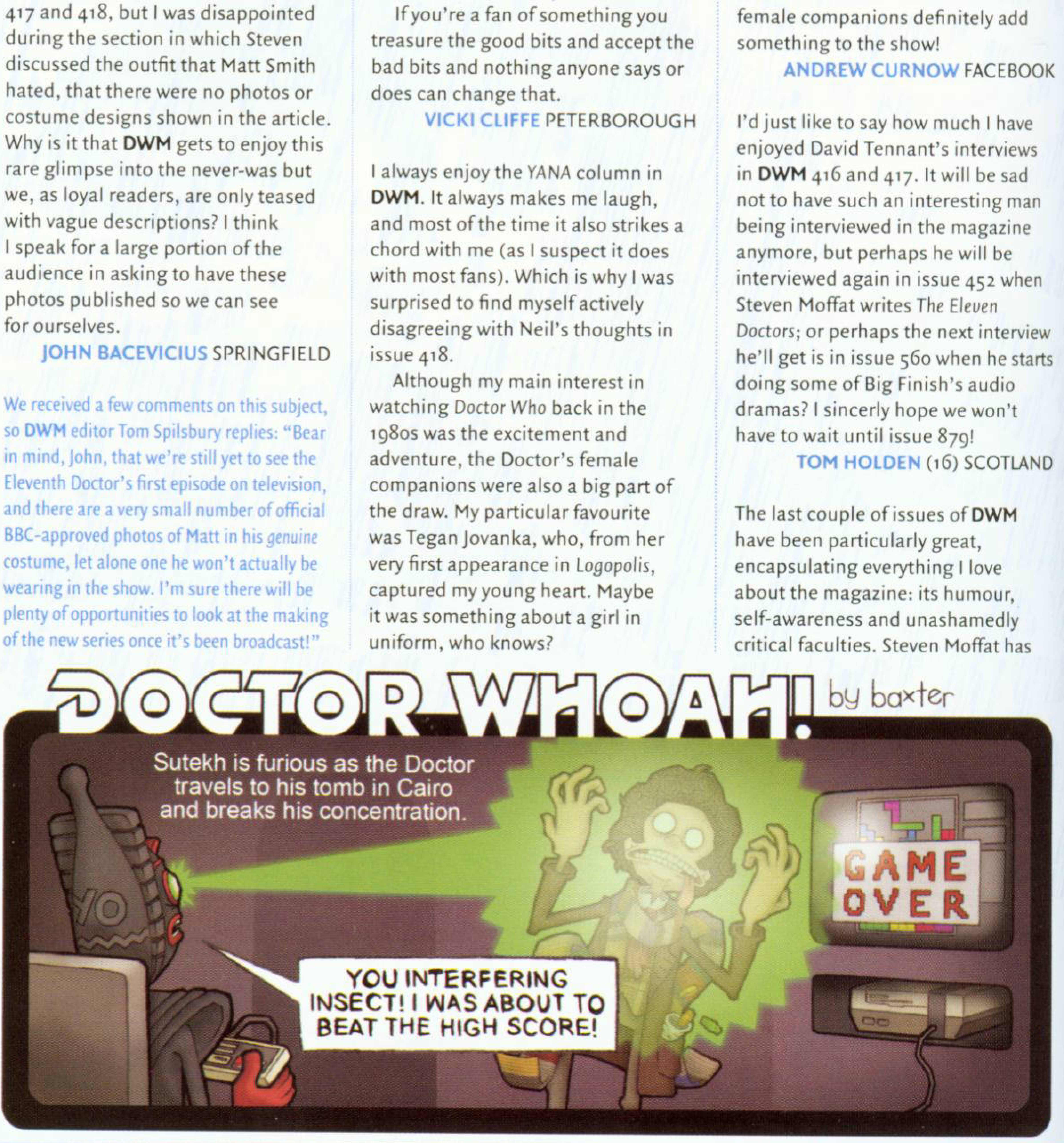
Now, all these years later, I'm still watching *Doctor Who* mainly for the adventure and the excitement... but watching now also as a dad, I can confirm that the Doctor's female companions definitely add something to the show!

ANDREW CURNOW FACEBOOK

I'd just like to say how much I have enjoyed David Tennant's interviews in **DWM** 416 and 417. It will be sad not to have such an interesting man being interviewed in the magazine anymore, but perhaps he will be interviewed again in issue 452 when Steven Moffat writes *The Eleven Doctors*; or perhaps the next interview he'll get is in issue 560 when he starts doing some of Big Finish's audio dramas? I sincerly hope we won't have to wait until issue 879!

TOM HOLDEN (16) SCOTLAND

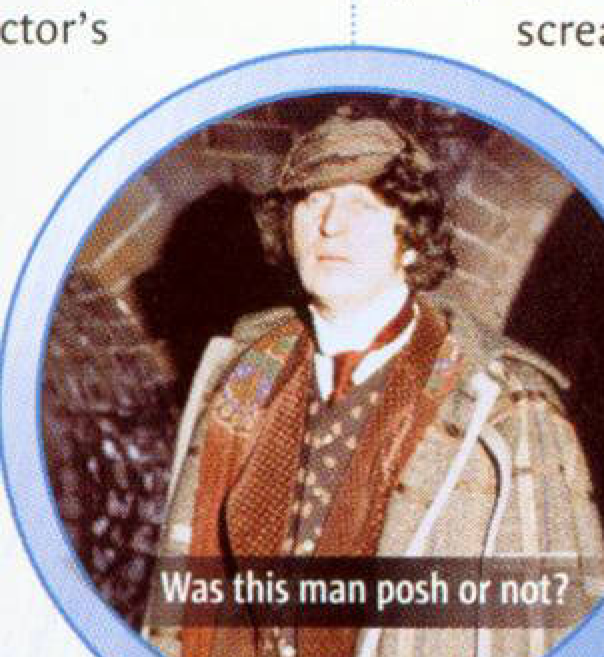
The last couple of issues of **DWM** have been particularly great, encapsulating everything I love about the magazine: its humour, self-awareness and unashamedly critical faculties. Steven Moffat has


DOCTOR WHOAH!
by baxter
Sutekh is furious as the Doctor travels to his tomb in Cairo and breaks his concentration.
GAME OVER
YOU INTERFERING INSECT! I WAS ABOUT TO BEAT THE HIGH SCORE!

AND YOU TEXTED US TO SAY...

EMMA LUCY: 'I have just read David Tennant's foreword to *The Complete Specials* DVD box set, and don't know whether to cry, laugh or melt. It's perfect!' **TOBY**: 'I have just seen a VOTE SAXON poster in a window!' **LEWY**: 'Does Karen Gillan's mum know she went out in a skirt that short?' **SISTERMAN PAUL**: 'It's driving me nuts – JUST WHO WAS THAT WOMAN?!' **ANDY CURRAN**: 'Beth Willis – schwing!' **ANON**: 'In our school libary, the Doctor's quote from *Tooth and Claw*, "This room's full of books, the best weapons we could have!" is stuck on the wall!' **MELINA**: '**DWM** is up in price! Mind you, it's worth every extra penny (all 21 of them)!' Send us your messages by texting DRWHO followed by your name and your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Eckoh (UK), 0870 8804869.

also made a lot of very interesting (and encouraging) points, for example about the Doctor's perceived 'poshness' and the differences approaches that the series has taken to romance. It was interesting, too, that Matt Smith's resolutely on-trend, i-D-style costume was thrown together in an afternoon...


Was this man posh or not?

The Majenta arc of the comic strip continues to live up to the heyday of the Eighth Doctor, too. It goes without saying, but keep up the high standards! Highlight of my month.

NEIL CLARKE FACEBOOK

DWM 418: I literally gasped. Best. Cover. Ever! Beautiful work.

STUART LYDON EMAIL

Thank you a thousand times for the superb feature on the late Barry Letts in **DWM** 417. While I had secretly dared hope for a full Special dedicated to him, I was impressed by just how much got squeezed into the 12 pages.

I had the opportunity to hear Barry speak about the place of faith within the *Doctor Who* universe at a special small event in Sheffield in 2008. Despite being visibly quite weak, his passion and enthusiasm for *Doctor Who* didn't seem to have dimmed. He was an absolute legend, a gentlemen and your tribute was perfect.

CHRISTIAN CAWLEY EMAIL

Thank you Christian, we're glad you liked it. Back now to the current producer...

Impassioned plea, da man!

It would be fab if you could print my impassioned plea to Mr Moffat and the new production team. It concerns a subject that I know is dear to many people's hearts: the cliffhanger scream. It needs to be *louder*! Sometimes over the last few years the scream has been barely audible over the rest of the soundtrack. It hasn't screamed so much as whispered. I want it to rattle my ears, send a shiver down my back and make me jump slightly out of my seat. I want it to feel like an electric shock of excitement. I'm sure I cannot be alone in this. Mr Moffat and co, I hope you're reading.

AD MUSGRAVE EMAIL

Ah, the good old days. Talking of which...

Zoe – she da man!

My best friend and I are both *Doctor Who* fans and want to do a *Doctor Who* story for a school play. Teacher said, "OK", but only if we picked one from the past. We picked *The Invasion*, as it's a boys' school.Teacher then said he would only do it if we played the parts of Zoe and Isobel. As we both wanted so much to do a *Doctor Who*, we said yes! I'm the one who will play Isobel. We'll both wear the same fashion as girls do, so will end up wearing short skirts for the play. I was thinking, how many other boys would play girls' parts so they can do a *Doctor Who*? You'll have to guess what I'll wear under my skirt!

BAZ GREEN (12) EMAIL

Er, yes. Moving swiftly on...

On Nintendo Wii, da man!

On reading the second part of the excellent David Tennant interview in **DWM** 417, I was struck by his comment that software developers have a hard time nailing a *Doctor Who* game as the Doctor isn't prone to blowing up and shooting things. Well, what about making something like the *Star Wars* game of a few years back, where you have the choice of playing various civilizations and pitting them against each other?

What self-respecting Whovian wouldn't want to play as Daleks, Cybermen or Sontarans? You could even throw in the Draconians, Rutans or those cool Earth Troopers from *Earthshock*. Amidst the carnage you could then include the Doctor, his trusty TARDIS, and faithful companion. And why stop at just one Doctor? If there are any game developers out there who are fans as well, what are you waiting for...? Get Busy!

SHANE WILLIAMS EMAIL

Games aren't the only merchandise that have got you writing in – there's the latest DVDs and Blu-rays to consider...

DVD – da plan?

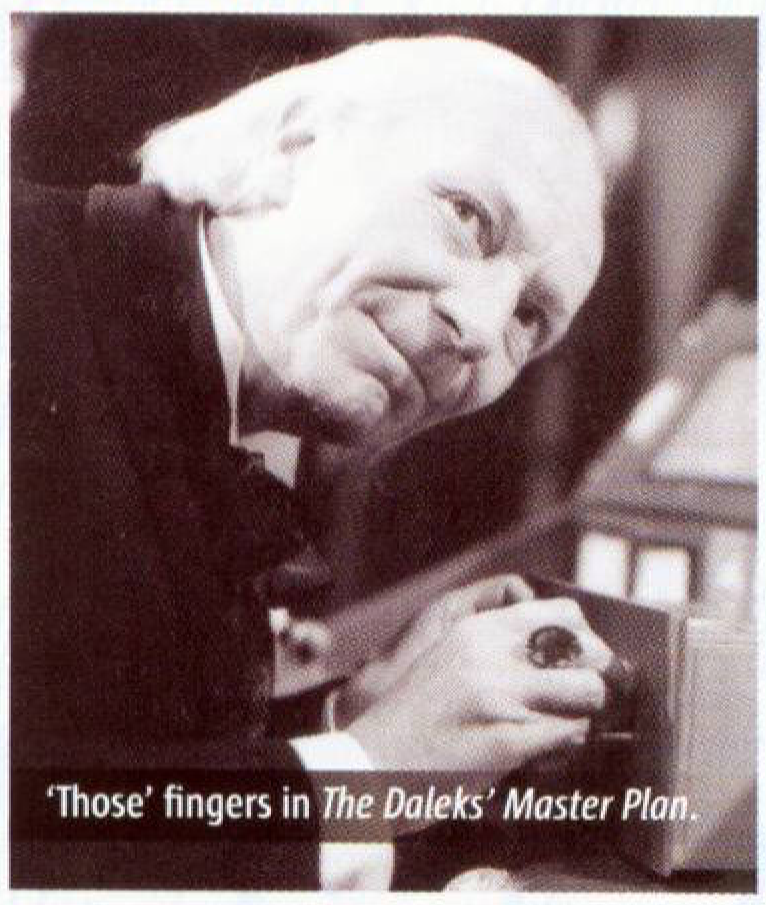
Normally I'm the very last human being on this planet to criticise anyone, let alone the elves who work so tirelessly on our *Doctor Who* DVDs, but it has to be said – how *The Complete Specials* hit the shelves in such a laughable form completely and utterly beggars belief. No, I don't mean the missing commentaries or the lack of any real extras: I mean the astounding decision to release the two parts of *The End of Time* on *two separate discs*. Do they get a free Weetabix voucher every new disc they manufacture or something? This might just be the single most illogical decision related to our beloved series since the decision to film the Myrka in a well-lit room – just what is going on, BBC DVD and 2|entertain?

NICK PEAT LANCASTER

The shiny new *Complete Specials* Blu-ray set dropped through my letterbox the other morning. Full-length *Confidentials* – great! Video diary – fantastic! Deleted scenes – superb! Audio commentaries on every episode – marvellous. Oh, wait. But hey, those are online, right? We can have them any time! Just gotta work out how to sync it up with the DVD – pressing play at the same time might work... no, it always takes too long to actually start... I suppose I could unplug my desktop, take all the bits downstairs, set it up again, then listen to the stream and the Blu-ray at the same time... Until halfway through it pauses to buffer, that is. Er, *why* aren't these on the discs, again? Poor show, 2|entertain.

RICHARD NELSON EMAIL

He da man!


'Those' fingers in *The Daleks' Master Plan*.

I was watching the cliffhanger at the end of *The Edge of Destruction*, when... I *don't believe* it! There! Look! There's William Hartnell's First Doctor. Everyone else is asleep (for now) thanks to his mysterious drink. The Doctor is trying to figure out what's gone wrong, hovering over the TARDIS console, and... Comedy fingers, just like Matt Smith's! I swear! Go back and take a look! As Harriet Jones once said, "Absolutely the same man!" Welcome, Mr Smith!

PHILIP BOYCE BELFAST

The first series of *Doctor Who* to star Matt Smith starts NEXT MONTH!!! See you then!

ON THIS MONTH... 25 YEARS AGO

Peter Ware rediscovers his copy of **DWM** 99, from March 1985...

That tinsel's terrific!

Readers were treated to a rare behind-the-scenes set report, previewing an upcoming story, in **DWM** 99. 'The all studio recording on *Timelash*, the penultimate story of this season, was a smooth and stylish process,' wrote **DWM**'s Richard Marson. 'The Timelash [of the] title is a piece of design mastery,' he enthused, 'and looks absolutely superb in operation.' Continuing to write positively about a story that, er... didn't go down too well with its audience, Marson concluded, 'The tale's combination of mystery, suspense and humour shows some inspiration and much promise.' Brave words, sir!

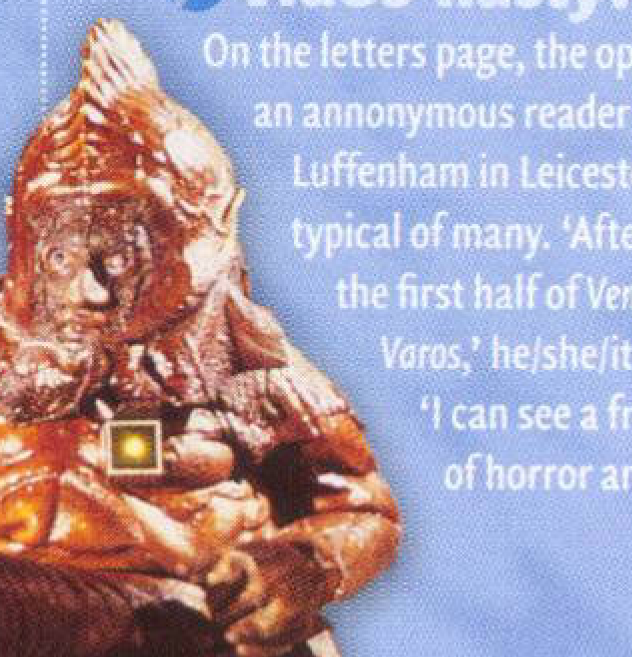
Fans fight famine!

Elsewhere, *Gallifrey Guardian* reported on a charitable venture: 'You cannot have failed to have come across Band Aid... Hot on their heels comes Fan Aid. This is the brainchild of long-time *Doctor Who* fans Paul Cornell and Miles Booey – their intention has been to produce a special fanzine written by *Doctor Who* fans all over the world...' All proceeds from the popular zine went to help the famine-struck population of Ethiopia. This wouldn't be the last time that Booey appeared in **DWM**'s pages, but Cornell was never heard of again.

THE DOCTOR WHO MAGAZINE
MARY TAMM INTERVIEW
MERCHANDISE UPDATE
CHRISTOPHER BARRY

Video nasty!

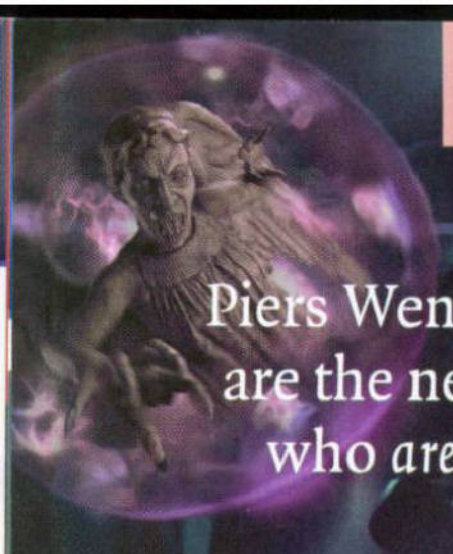
On the letters page, the opinions of an annonymous reader from South Luffenham in Leicestershire were typical of many. 'After watching the first half of *Vengeance on Varos*,' he/she/it wrote, 'I can see a fresh wave of horror and violence complaints landing on the BBC's doormat...' Concerns about the show's strong content would soon be cited as one of the reasons why *Doctor Who*'s 23rd series would be delayed...



Journey's end!

HIS SCREAMS WERE LOST IN ITS SHRIEKING FURY

The final part of **DWM**'s latest comic strip, *Once Upon a Time Lord*, brought the Doctor's long-running fight with the mysterious Astrolabus to an end. Illustrated by John Ridgway, Steve Parkhouse's last script for **DWM** brought the fourth wall crashing down. Astrolabus' dying words to the Doctor perhaps echoed Parkhouse's own thoughts: "How can you know... how long... I have been writing your life? What will you do? Now that I'm... gone?" Jaw-droppingly good stuff.



Journey into Time and Space

Piers Wenger and Beth Willis, along with Steven Moffat, are the new executive producers of *Doctor Who*. But just who *are* Piers and Beth? **DWM** decided to find out...

INTERVIEW BY **DAVID BAILEY**

In the last two issues of **DWM**, we've been treated to an in-depth interview with *Doctor Who*'s new lead writer, Steven Moffat. In his role as showrunner, Steven is responsible, along with the series' other writers, for the adventures that the Eleventh Doctor and Amy Pond are about to undertake – but he's only one of three executive producers, who together turn those adventures into reality.

Piers Wenger, as the Head of Drama at BBC Wales, heads up a busy department whose output includes *Ashes to Ashes*, *Merlin*, *Being Human* and, of course, *Doctor Who* and *The Sarah Jane Adventures*. Beth Willis, meanwhile, was the producer responsible for the successful launch and second series of *Ashes to Ashes*. But despite their impressive collective experience, little of it has prepared them for the more unique challenges of producing *Doctor Who*. Nevertheless, as we shall see, they've shown no fear (well, not much...) in ushering in a whole new era of our favourite series.

It's Friday 5 February 2010. Beth and Piers have a busy day ahead of them at The Mill, the company responsible for *Doctor Who*'s award-winning visual effects, but they've kindly carved out an hour in their schedule to talk to **DWM**. We meet for coffee in the Courthouse Hotel opposite The Mill's offices and, on their arrival, Beth and Piers quickly run through a few items from the last few days' filming before we chat. It's clear their work on *Doctor Who* is still at full throttle, and I start by asking them how far along they are with production on the upcoming series.

"Everything is at completely different stages, to be honest," says Beth.

"We're finishing the finale in the next ten days, and then we shoot the final block," explains Piers. "And then post-production after that."

"With 13 episodes," adds Beth, "you find that everything is always at a different stage at the same time. So, we had our last tone meeting for the last two episodes yesterday, we've got ten days left to shoot on our finale, we've just seen our final mix of Episode 5..."

Piers turns to Beth. "We haven't actually finished an episode yet, have we?"

"No."

"Which is quite scary, considering we started shooting on 20 July last year."

"But they'll be coming thick and fast now," she points out.

"We're all working terribly hard and very fastidiously to make things perfect and nuanced as possible," Piers says, "and I think none of us have worked on a show before where the post-production is as complicated or as lengthy as this. Keeping 13 episodes in your head and remembering which effects shots you have and haven't seen, and have and haven't signed off on, which cue you're talking through with Murray [Gold, incidental music composer], drafting and redrafting the scripts... It's a show which requires an incredible eye for detail, and incredible tenacity in terms of making those details as good as everyone expects them to be. The really hilarious thing about *Doctor Who* is that for the majority of people who watch it – and probably for a lot of people who work in television – everyone thinks it's this huge, great, big bundle of fun that lands effortlessly at seven o'clock on a Saturday night, but –"

"Thank God they do, though!" cries Beth. "If we're doing our jobs properly, if they think it's fun..."

"But," adds Piers, "it's the most gigantic labour of love, as well."

The pair are no strangers to high-profile BBC series, having both been involved in the production of *Ashes to Ashes*, the 1980s-set timewarp drama starring Keeley Hawes and Philip Glenister, a spin-off from *Life on Mars*. Piers acted as executive producer, while Beth was involved in the nitty-gritty of the making of the show as producer. Did this, I wonder, give them any sort of grounding for their work on *Doctor Who*?

"I was involved in it in a very, very, very low-maintenance way," Piers admits. "Beth was involved in it in a very, very high-maintenance way. But that is a very big show, by most standards: it's got complicated stunts, it's period, and it has car chases and huge set pieces." He fields the question to Beth. "How would you say *Ashes* compares to *Doctor Who*?"

"Well, you know, it was eight episodes compared to 13, which I think, just in terms of stamina, is quite a different kettle of fish," she says. "And the post-production process on *Doctor Who* is just so much more complex. We did use some CGI on *Ashes*, and we had a fantastic team of people working on it, but it was a small operation in comparison to this. Now, Piers and I could easily fill every single hour of our week looking at CGI shots, and we regularly spend whole days doing that – it is a long, complicated process."

"It is," Piers agrees, "but it's like that from the word go. From the point of commissioning the script for an episode of *Doctor Who*, it is more complex than it is on any other kind of show. It's a bigger, more brilliant challenge. Just the stories, by nature, have to be slightly baffling, but have a really rigorous logic behind *why* they're baffling – and they should be baffling in a *good* way. Steven and I had practically a year to get the scripts ready – and I say that literally thinking, even now, 'Oh my goodness, we've got a readthrough in 10 days time!' We're still absolutely flat out getting the last two scripts ready."

"With the CGI," Beth continues, "one of the things that's exciting about *Doctor Who* is, yes, it's a really long process, but with most shows – using *Ashes* as an example – you'd always say, 'Yeah, yeah, we're gonna paint out those Sky dishes in post' or 'We're gonna put that 80s sign in the background, that'd be good' – but that's just the icing on the cake. But with *Doctor Who*, for weeks and weeks and weeks, you're analysing and cutting scenes where people are just standing in front of a green screen. So, the pleasure when you finally get in there and you've got near-finished CGI shots and you watch it – with the music, with the sound right, with the grade and with the CGI shots – it comes alive in a way that I don't think you'd ever get with any other show."

Piers agrees: "The final-mix review of Episode 5 yesterday was a really electrifying experience."

"It was," nods Beth.

"It was a really *huge* experience," he continues, clearly excited to have witnessed the fruits of their long labour. "It's the episode that feels the most finished at this point. We were watching it on a huge screen in a dubbing suite, and the picture held up incredibly well now the series is shot on HD. I think we felt the benefit of all of the choices we made and all the hard work that's gone into it. And also, it has to be said, you could feel the true brilliance of Steven Moffat's writing. Despite the incredible scale of that episode, and the scariness, the performances, the incredible score that Murray's written, and the beautiful lighting – the one thing that you're feeling the love for is Steven's scripts."

"I think we both felt that yesterday, in a really big way," says Beth. "Despite what he said about us in **DWM** this week..."

Ah, so *that*'s what Steven Moffat meant when he talked about Beth's 'black and deadly' stare!

We're meeting on the day after the last issue of **DWM** hit the newsagents, and so Steven Moffat's comments about his fellow executive producers are fresh in their minds. In his *Production Notes* column, Steven said Piers looked like a 'radiation victim in the plague room', and claimed that Beth was in league with the Devil. The offending issue of **DWM** sits on the coffee table in front of us all, and it has been the target of the occasional glower from Piers and Beth throughout our chat so far. But I ask them to focus on the positive, promising to return to Steven's comments in due course...

Since David Tennant's announcement, in October 2008, that he would be leaving *Doctor Who*, and the news that executive producers Russell T Davies and Julie Gardner would be following him, the clock has been ticking for the début of this brand new series, with its brand new star and production team. And though we only said goodbye to the Tenth Doctor a couple of months ago, work on his successor's first series started long before David's final Specials were filmed.

"I joined in January 2008," Piers explains, "but part of joining then was so that I could work alongside Julie so that, when she left, I'd be across all parts of her job. I had some contact and some involvement with *Doctor Who*, but it was quite minimal. I just went to a few tone meetings. But undoubtedly, the best thing I did that year – not to spare her blushes – was to persuade Beth to join us. And I'm sure that, if Steven were here – and despite appearances to the contrary..." The poor, innocent issue of **DWM** gets another glower. "... he would agree with me. That was quite a lengthy campaign, with many stages and involving much wine and shouting. But eventually, Beth agreed to come on board."

"And now we're joined at the hip," Beth laughs. "My partner calls Piers my 'other half'."

"And my partner calls Beth my 'other half', too," says Piers. "It's great."

As Piers talks about his work on the show over the last 12 months, in the true build-up to this year's series of *Doctor Who*, he makes something of a confession. "I spent a lot of time, basically, in a state of blind fear and panic. Professional vertigo. Because the show had been so successful – and it continued to be successful right up until David's regeneration – it felt like a huge thing to be taking on.

"But most of the last year was spent recruiting the writers and getting to know Steven, who I knew ➤

The crew prepares to film a hospital scene in *The Eleventh Hour*.

Both Piers and Beth were involved with timewarping drama *Ashes to Ashes*.

a little bit already, and working on the scripts, thinking about how the series might evolve. I spent a lot of time feeling the real importance of the series evolving, and thinking about its heritage, and trying to find the confidence to take something as brilliant as the show had been under Russell and Julie and go, 'OK, this show *can* be different without losing the love of the audience or losing any of the things about it that made it brilliant up to this point'."

Since its return in 2005, *Doctor Who* has won the hearts of viewers and critics alike, climbing ever higher in the ratings and the nation's affections. Of course, as fans, we've loved the series all along – but I bet there isn't a single one of us who isn't at least a *little* surprised that the show is now one of the jewels of the BBC's crown, a *bona fide* hit drama and a cherished part of the corporation's output. To hear Piers say he felt "fear and panic" at being handed the reins is hardly that surprising, but did either he or Beth ever have misgivings? A moment's doubt that *Doctor Who* was too big, too precious a thing to pick up and run with?

Beth's answer is clear: "No."

"The truth of the matter," adds Piers, "is that you can only do what you can do."

"Exactly."

"You can only trust your own judgement, follow your own taste, and love the bits of the show you love."

"And you have to have the right ingredients. I mean, you have Steven, who wrote *Blink*, which is brilliant," Beth states, inarguably. "And if he was going to continue writing scripts with that kind of quality stamp on them, and you've cast somebody who is a brilliant actor, and it's a brilliant show already which is well loved, then you have three absolutely brilliant ingredients."

"The audience will have an antenna for good things," Piers reckons, "and if your three core elements – your lead writer, your leading man, and your basic premise – are good, then that gives you a certain in-built confidence and then you can just have a lot of fun with it around the edges. You make sure that it is being made with the most love, and most modern production techniques that you can possibly give it, to make it as good as it can be. That's what you're basically engaged in: making it as good as it can be for the people who love it. Our aspiration is always to make it as good as the viewers' favourite American show or their favourite genre movie, that's what we aspire to. It is hard to do that sometimes, but you just want it to look *cool*, you just want people to go 'Wow!'"

"Even before I was officially on board," recalls Beth, "I remember sitting around here, actually, and having a cup of coffee, and the one key thing we both agreed was absolutely essential for this series was to attract the directors that we dreamed of working with. I think that we were already on the right track – but we have employed people whom we massively respect to help us make it. We owe an awful lot to them."

"We set a very clear brief," Piers says, "a very clear sense of the direction we wanted to follow, and what we felt would give people that utter thrill on a Saturday night. But there's a big difference between that and actually handing that brief to someone and them realising it. That is absolutely the secret to this series. If there's one thing that we're grateful for at this point, it's the quality of the directors that we've got involved."

"In a way," Beth adds, "we put our vision and our hopes and dreams – and the stories – into their hands. We said, 'Make the most magical, most special, most *beautiful* thing you can.' And we let them *do* that. I hope we haven't restricted them too much, or held them back..."

Beth glances at Piers, who shakes his head. "No."

"They *flew* with it," Beth states.

Piers decides to name names. "People like Adam Smith and Jonny Campbell and Toby Haynes, the people who've been entrusted with some of the biggest episodes of the series, there are common qualities to all three of them. They're three people who know how to tell a story, first and foremost, but they're also people with real visual flair, and also a great sense of humour. I think the triangulation of those three things is the formula for a great episode of *Doctor Who*."

This approach seems to be central to the pair's approach to the production of the series: to give the directors a degree of freedom that perhaps is unusual for *Doctor Who* up until now.

"I think they *have* got more creative input than before," Piers confirms, "we're across every detail – every CGI shot, the design of every spaceship – but there's nothing we love more than being thrilled with someone coming to us with something mind-blowing and fabulous. Steven is absolutely across every detail of it as well, but he has been extremely focused on guiding the writers and he lets Beth and I pick up some of the the management of the directors and the creation of the CGI. But we're all across all of it."

"It's Year One for us," Beth says. "But we're learning fast. When you're making that many episodes, at a certain point, you probably know how to make it better than some of the people you're bringing in each month. They have a few weeks' prep, a few weeks' shoot, a few weeks' post – and then they're gone again. If you're in for the long haul, you're gradually going to learn things.

"I'd say that, even now, Piers and I have learnt things: just through the experience of this year, we can spot some of the pitfalls that maybe a new director can't see. But I think we've all been on a learning curve this year and we felt very strongly that we had to do that while holding hands with the directors. And I think it's paid off in a really big way."

On hearing these words, **DWM** is reminded of interviews with Russell and Julie after the production of their first series, five years ago. They too ran headfirst into production, essentially learning the ropes of their massively ambitious series as they went along; they would be the first to admit they made mistakes and learnt some hard lessons. By the end of their time on the show, there was a sense of *Doctor Who*'s complicated production having become second nature to them. I put this to Piers and Beth: could this be part of the reason Russell and Julie moved on? Was *Doctor Who* eventually so familiar to them that they simply sought new challenges?

"I don't think we can really judge what went on in Russell and Julie's minds," says Beth. "From my distanced viewpoint, the series seemed to be in their blood. They loved the show – and probably still do love the show – with every part of their being."

Is it in *your* blood yet?

"Yes," laughs Piers, "it's like a terrible virus that there's no cure for! I think you have no choice. It's taken over our lives. There's absolutely no other way of putting it. But I think that it is a beautiful thing that you *allow* to take over your life. There's always an element of choice in whatever you do. There's just something inside us that just wants to make the series brilliant. And I think we're really lucky that the three of us get on as well as we do, and we're really lucky that we have the relationships with Matt and Karen than we do, because that's what makes you go to work in the morning."

Beth agrees wholeheartedly. "It's *fun*. We have a laugh. We do spend an awful lot of time laughing, even if it is at four o'clock in the morning."

"Steven may not thank me for saying this," says Piers, "but I think he knows it's true: people think

What have Amy (Karen Gillan) and Rory (Arthur Darvill) seen on the ward...?

"It's lucky that **the three of us and Matt and Karen get on so well**... I can't think of a **nicer bunch of people** to spend time with!"

Steven is grumpy. But actually, he's also completely delightful, humorous, piss-takey. He's got a huge amount of humility, warmth and fun, and he has been just ridiculously supportive to Beth and I through many scrapes. And, considering the kind of blood, sweat, tears and love that go into those scripts, he's been incredibly giving and generous when he's had to make sacrifices for budgetary or practical reasons. Yes, you might never see your friends and your family – I think I've probably lost a few friends as a result of *Doctor Who* – but I've *gained* a hell of a lot as well."

Has any other job they've done been so all-consuming?

"No," says Piers. "I mean, every job that you do is all-consuming, if you're producing something, because you're ultimately responsible for everything. But, as Beth was saying, it's a long shoot, it's not filmed in the place that either of us live, and so it couldn't be more inconvenient in many ways – but you put all of that to one side, because there are a million good reasons for weathering all of that."

"So, that makes it lucky that the three of us and Matt and Karen get on so well," Beth adds. "One of my favourite nights in recent months was when we all sat down together to watch a really rough version of *The Eleventh Hour* [Episode 1 of the new series]. Matt and Karen sat on the sofa, hiding behind their hands, and we all ate pizza and drank wine and had a brilliant time. Steven was hilariously funny. I couldn't think of a nicer bunch of people to be spending my time with."

Now that they're both saying such fond things about their fellow executive producer, it's time to bring up that *Production Notes* again. I pick up the issue of **DWM** from the coffee table, and watch as Piers and Beth shuffle uncomfortably in their chairs. I reassure them that I'm only going to focus on the *kind* things Steven said about them...

For example, Steven described Piers as 'the man who never gives up... Not in any argument, not in any fight, not ever.' I ask Beth if that's a fair assessment.

"Yes," she says, "absolutely. And thank God he doesn't give up, because it's Piers' determination never to give up on anything that has allowed the show to become what it is. And I feel incredibly proud of that, and incredibly honoured to be working with him because of that. I would have to admit that there have been moments where, if I had been alone, I might have given up or agreed to things I didn't want – but I think standing together on things has allowed us to hold our ground on a number of occasions. When I look at the choices we've made, I think, 'Thank God we did!' – and thank God that Piers was so determined in that."

And of Beth, Steven said: 'Beth is the one who explains calmly and patiently on Monday why everything you want is completely impossible... and then on Tuesday makes it all happen anyway.' Would Piers agree?

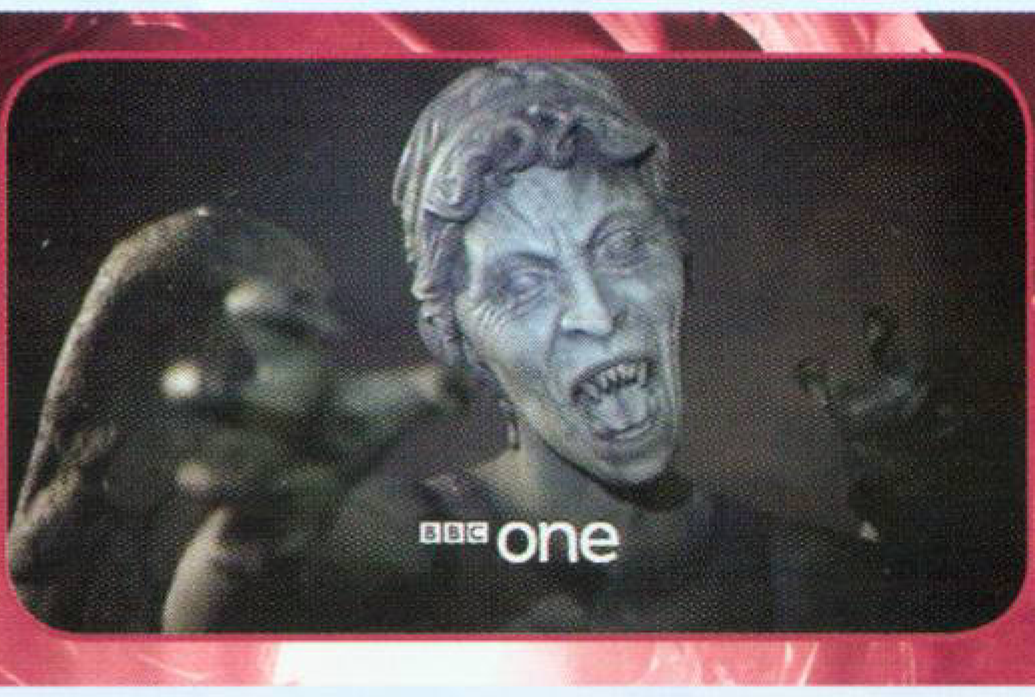
"Yes, I absolutely would."

"I notice," Beth interrupts, "you read out the nice things that Steven said, and not the... *other* things."

There's that stare again...

"I think it is our job to be practical about things," Piers continues, "but it is also our job to realise the ambitions of the scripts. I think Beth's approach to making the show is incredibly incisive, and the only way to make the things that count possible is to realise what is surplus to requirements. I think Beth just has excellent judgement, in terms of making the show and in terms of the editorial decisions, whether it's a script decision, a cutting decision,

There are new dangers for the Doctor (Matt Smith)...



Give us a smile! Just look what's coming up...

a choice of shots... But to say that she's just 'the practical one', that's only half the story."

Indeed, in his interview in the same issue, Steven explains that their roles as producers have no clear boundaries. The three executive producers are equally involved in the artistic and the practical decisions about the show. Is that kind of creative collaboration unusual for a television drama?

"I think it's *slightly* unusual," Piers says. "Steven as lead writer, showrunner, executive producer, whichever hat he's wearing that day – he's absolutely at the centre of the process. Even writers of other shows who are also executive producers, they're not there at every production meeting, every tone meeting, or on the end of the phone approving locations – not in the way that Steven is. And even if Beth and I are leading those things, we're constantly talking to Steven, briefing and re-briefing him, and asking his opinion on stuff. That's unusual for TV, but it's not new to *Doctor Who*: that's absolutely the way it was with Russell and Julie. I think the size of the show means that it's unusual to have three executive producers who are all engaged for 80 or 90 percent of their time in making one show. That's why we have to be as tight as we are."

"And I think it just really helps that we're on the same page," Beth adds. "So, if ever we do disagree, none of us would ever look at the other one and say, 'That's a rubbish point.' We would always stop and say, 'I may disagree, but you think that so let's talk about it further.'"

"Although we are all on the same page, I think we all come from slightly different angles as well," Piers says. "The reason we're not sitting in the cutting room constantly having arguments is that there will be certain stories or certain episodes that we'll have very individual responses to and relationships with. If it's an episode that Beth has been across in incredible detail, even if I feel slightly differently about something, I feel it's absolutely Beth's decision to have the final say. She's been incredibly generous at times – though probably not *quite* as generous as I've been..."

Beth gasps in mock outrage. "About what?!"

"You know, about the episodes that I've been involved in. We are both lovers of detail, and *Doctor Who* needs that, so Beth has to be plugged into some episodes and I'm plugged into others."

"I think there's one really clear thing about *Doctor Who* which does make it unusual," Beth says. "It's a sort of obvious point, but not obvious at the same time: every single week, there's a different monster, a different planet, there's a whole different world of story and characters that you are having to put on screen. Normally, on a show – for instance, like *Ashes* – you will have returning characters, you'll have sets you can build at the beginning and use throughout the series, you return to locations. It's not like doing a mini-movie every week, but it *is* with *Doctor Who*. As a result of that, you do need a number of brains and hours spent on that, and that's why the three of us are necessary. I think it would be too big a job for less than three of us, in the way that we work.

"But also," she continues, "in terms of practical things and budgetary things, we learnt very quickly that, unlike other shows, you can't just say, 'OK, we can't afford it – let's cut the monster' or 'Let's not set it on a different planet'. Because then it won't be *Doctor Who*, and the *story* will no longer work. On other shows, you could say, 'Let's cut the hospital scene' or 'Let's lose the stunt' – you can't do that with *Doctor Who*. Obviously, you have to make these decisions within reason, because you're not making a movie and you don't have a movie-sized budget. But to tell those stories, it's a constant balance between making the budget work and also understanding that –"

"Understanding that there has to be a certain level of fear and jeopardy in a *Doctor Who* story," Piers says, picking up the thought. "And you can't do that without prosthetics or a few effects shots. If you really do take those things away, then it is very hard to create fear and jeopardy in a story that is going to be involving to an eight-year-old, to a 38-year-old, to a 58-year-old, to a 78-year-old..."

"And that makes it difficult to shoot," says Beth, "because there are very few scenes with two people sitting in a room together having a conversation about life. The Doctor and his companion don't stop to do that. They're always on the run."

And obviously, after all the tough calls have been made as the stories take shape, its the job of the crew on the ground to turn that vision into reality.

"Our producers, Tracie Simpson and Peter Bennett, have been absolutely at the sharp end of all the difficult decisions that we've made," Piers says. "They've both worked on the series since it came back [in 2005], and they've been steeped in all of the editorial decisions that have been made on the show over the last five years, but they have utterly embraced the new way of making the show. They've championed our decisions and been absolute rocks, to be honest."

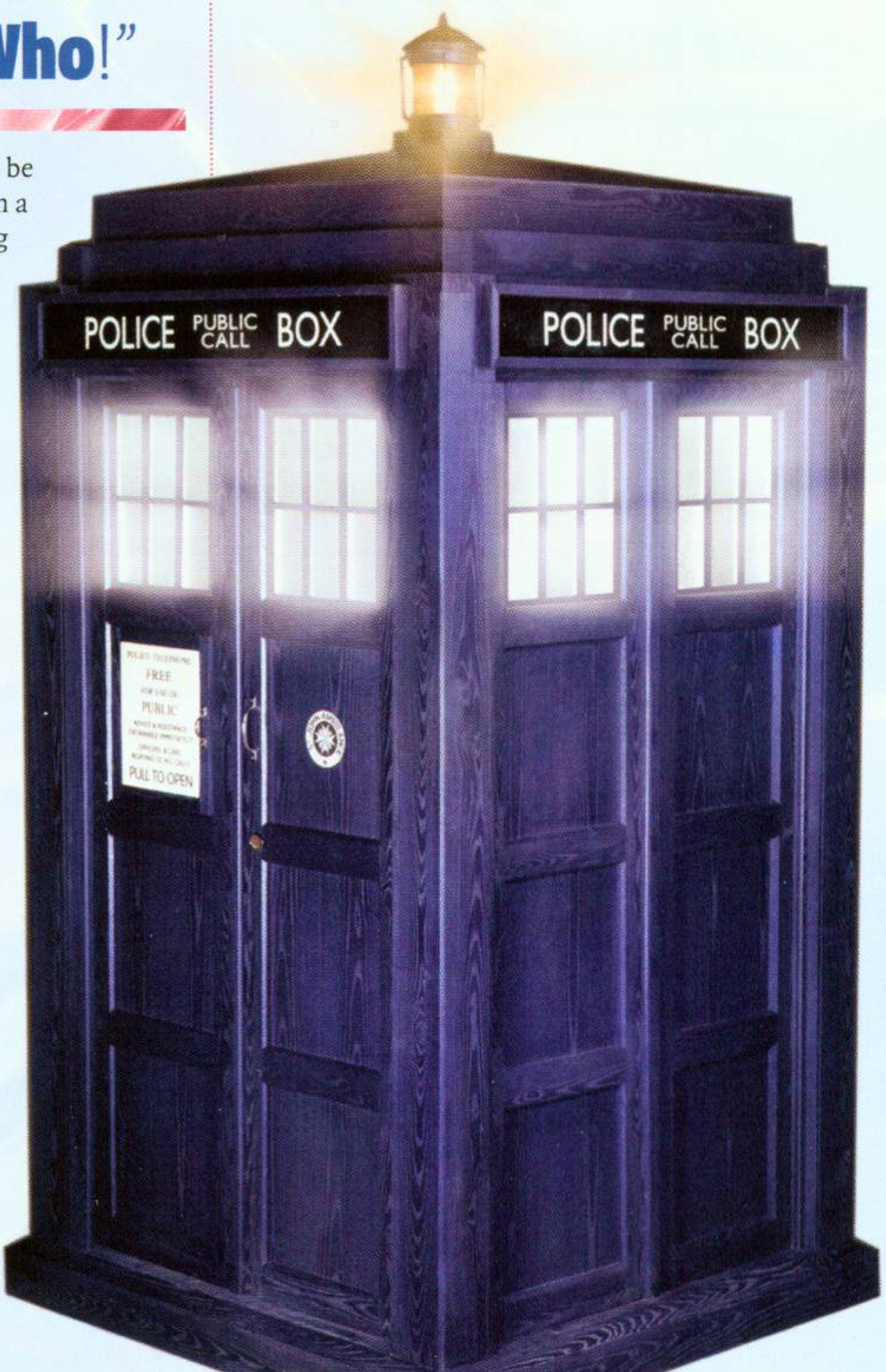
"Absolutely," agrees Beth.

"It wouldn't have got as far as it has without them."

In terms of the major decisions made by this new production team, one that will be most immediately apparent to viewers is the type of camera used to film the next series. A step up in quality even from those used on last year's high-definition *Doctor Who* Specials, these cutting-edge cameras have been instrumental in defining the show's new look.

"We just wanted to make the show look as up-to-date as it possibly could," Piers explains. "One of the qualities in Steven's writing, and one of Steven's natural tendencies as a writer, is to write these strange, dark, glittering fairy-tales. We wanted to give the look of the series a slightly more storybook, fairy-tale feel – within reason. It wasn't about it suddenly becoming Tim Burton, but it was finding a pinch of that, a pinch of *Twilight*, a pinch of *Harry Potter* – but it's still absolutely, slap-bang, mainstream *Doctor Who*.

"We wanted to give the **look of the series a slightly more storybook, fairy-tale feel** – within reason... but it's **still Doctor Who**!"



... and what's the Doctor doing with that phone? All will be revealed in *The Eleventh Hour*!

"The camera that we chose," he continues, "and the lenses we used, and the directors of photography that we've hired have all been chosen with that aim, with the aim of giving a series a sense of childlike wonderment. That is something that has worked, even though it has been one of the challenges of making this series because those cameras, they are movie cameras. They aren't as portable and they are more expensive, but they struck a really good balance between this being a mainstream, Saturday-night, all-embracing family drama series and having a new atmosphere, doing credit to Steven's writing and vision."

"Also, it's about longevity," Beth adds. "Hopefully, this look or a variation on this look will be maintained through the new few years, so in three years' time, this camera won't feel as modern as it does now. Even in this last year, I've seen lots of shows that are beginning to use it. We're just trying to stay up to date with equipment, really. I think when they moved to HD for the Specials, my understanding of their thinking was that they partly wanted to *retain* the look that they'd had on tape. Yes, they were moving to HD, but they didn't want the look to dramatically change. That choice of camera is about that, and our choice of camera is to a slightly different agenda."

The day after this interview, Neil Gaiman will send an email to the SFX Weekender convention in Essex, which is read aloud to huddled masses of science-fiction fans gathered there. In it, he announces that he's slated to write an episode in next year's series of *Doctor Who*. It seems that, without the BBC having given any sort of official confirmation, we can be fairly sure that the series will carry on beyond 2010. But at the time of this interview, there was no warning that such a tacit confirmation was round the corner – and when Beth starts to talk about "longevity" and "the next few years", I have to ask how solid the future looks for *Doctor Who*.

"We're making a new series in June," says Piers, "and there's absolutely no question of that *not* happening."

You heard it here second, folks!

"We hope it's going to be made for the next few years," adds Beth.

"I think we can assume it will be," Piers says. "On my head be it, saying that. Even if Beth's there with her mobile phone, filming Matt Smith, with me lighting it all with a candle – we'll be making *Doctor Who!*"

Rather closer in the future, the broadcast of *The Eleventh Hour* is drawing ever nearer. As in previous years, the target airdate for the new series is over the Easter weekend – but, as ever, these things are in the hands of the fickle, inscrutable BBC schedulers, so don't take that as a fixed point in time. But, assuming an Easter broadcast, what will Beth and Piers be doing to celebrate the dawn of their era of *Doctor Who*?

Disappointed, Beth sighs, "I'm giving up drinking for Lent, so..."

"No, Easter's when you can start again," Piers points out.

"Oh, great! Brilliant!" Beth has perked up. "Right, so I'll be under a table somewhere."

"Face down in the gutter, with her skirt around her waist!"

"Thank you, Piers, that was charming." That stare *again*! "To answer your question: I'm sure we'll all be together."

"And I'm sure it will be a joyous experience for us," Piers adds. "I'm sure it will be hard for Matt and for Steven, an evening of first-night nerves. Although Steven will probably just absolutely really love it, won't he? I imagine, short of being on a yacht in the Caribbean, we'll be watching it at Steven's house in Kew – which is where many important, pivotal *Doctor Who* meetings and moments have taken place."

But despite the momentousness of the occasion, this will end up being just one night off, as the production of the series will still be ongoing at that point.

"Yes," says Piers. "We'll have finished shooting, but we'll still be in the white heat of post-production."

And 'white heat' seems the perfect description of how fiercely busy the team will be in the final weeks of production.

"We'll be delivering episodes in the week of transmission towards the end of the series," Piers explains. "We're shooting Episodes 12 and 13 in the penultimate block, because they're very effects-heavy, so The Mill has to have longer to work on them."

Mention of The Mill makes us realise that our time together is drawing to a close, and Beth and Piers must rush over the road to their meeting at the effects house.

"Today," Beth says, "we're sitting down with Richard Curtis to watch Episode 10 [which he wrote] for the first time."

"I'm really excited about seeing it," says Piers, "because the director, Jonny Campbell, also directed Episode 6, and that is such a glorious, colourful, crazy, made Venetian romp. While Richard's episode is terribly moving and emotional and heartfelt, and it has a very substantial, important issue at the centre of it. I'm really excited to see how you tell a story as big and complex as that in *Doctor Who*."

Beth and Piers start to gather their coats and pack away their things, casting a final, stern glare at the copy of **DWM**. As they make their move to leave, Piers reflects on the differences between the two episodes he's just mentioned.

"That's one of the brilliant things about working on the show: you can practically tell any story you like, about anything, provided there are the two extremes of fear and fun within it. That's what you're striving for in any *Doctor Who* story. But beyond that, as you know, you can go anywhere in space and time and meet anyone, follow them through any experience – and that is why this is the best job, simply because you can tell any story you want."

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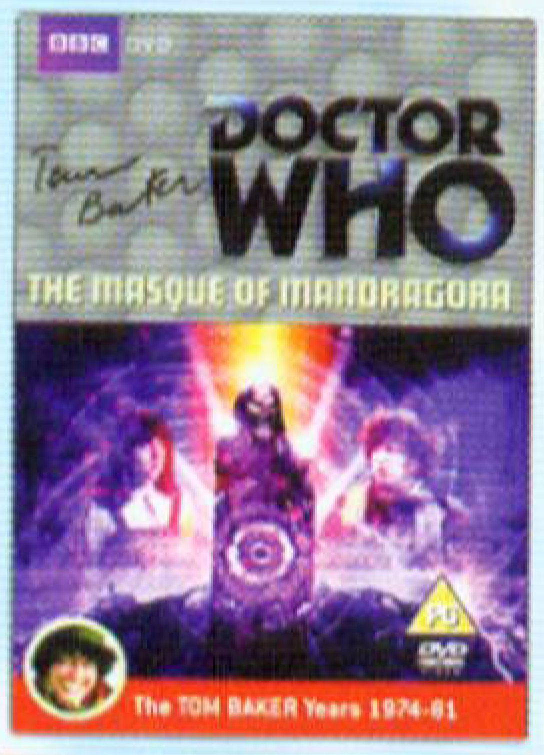

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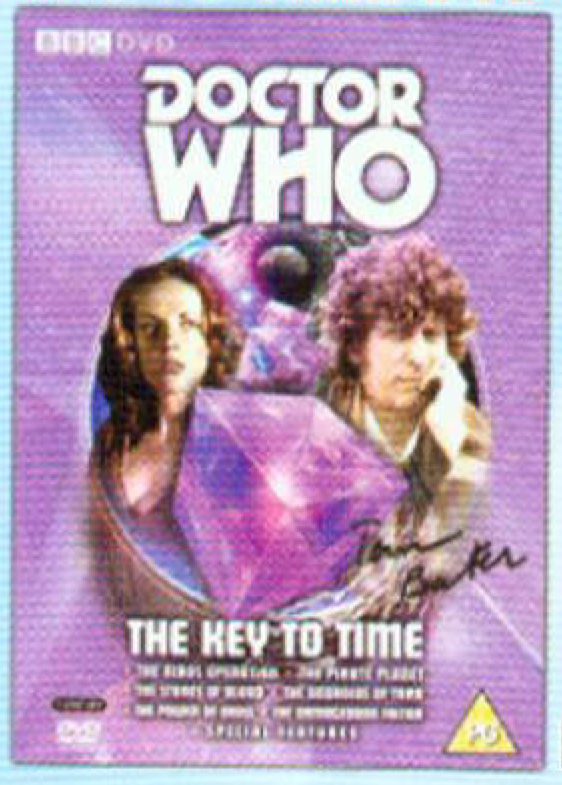

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PART FOUR

THEY MOVED THEIR HANDS ACROSS THE NIGHT SKY. AND IN THEIR WAKE THEY LEFT *CHANGE*.
GALAXIES SWEPT AWAY. SOLAR SYSTEMS *REBUILT*. COUNTLESS RACES *ERASED* FROM CAUSALITY.
AND IN THEIR PLACE, *NEW* RACES. *BETTER* WORLDS. AN AGE OF PEACE AND PROSPERITY FOR EVERY LIVING BEING IN THE *UNIVERSE*.
ALL THIS... BY *THE CRIMSON HAND'S* DESIGN.
THE PEOPLE OF *VESSICA*, BROUGHT LOW BY GENERATIONS OF POVERTY AND NEGLECT, LOOKED UP INTO THE SCARLET SKY AND SAW ONE OF THEIR OWN.
SHE TOLD THEM:
"IT'S ALRIGHT. THINGS WILL BE BETTER NOW."
AND IN AN *EYEBLINK*...
...THEY WERE.

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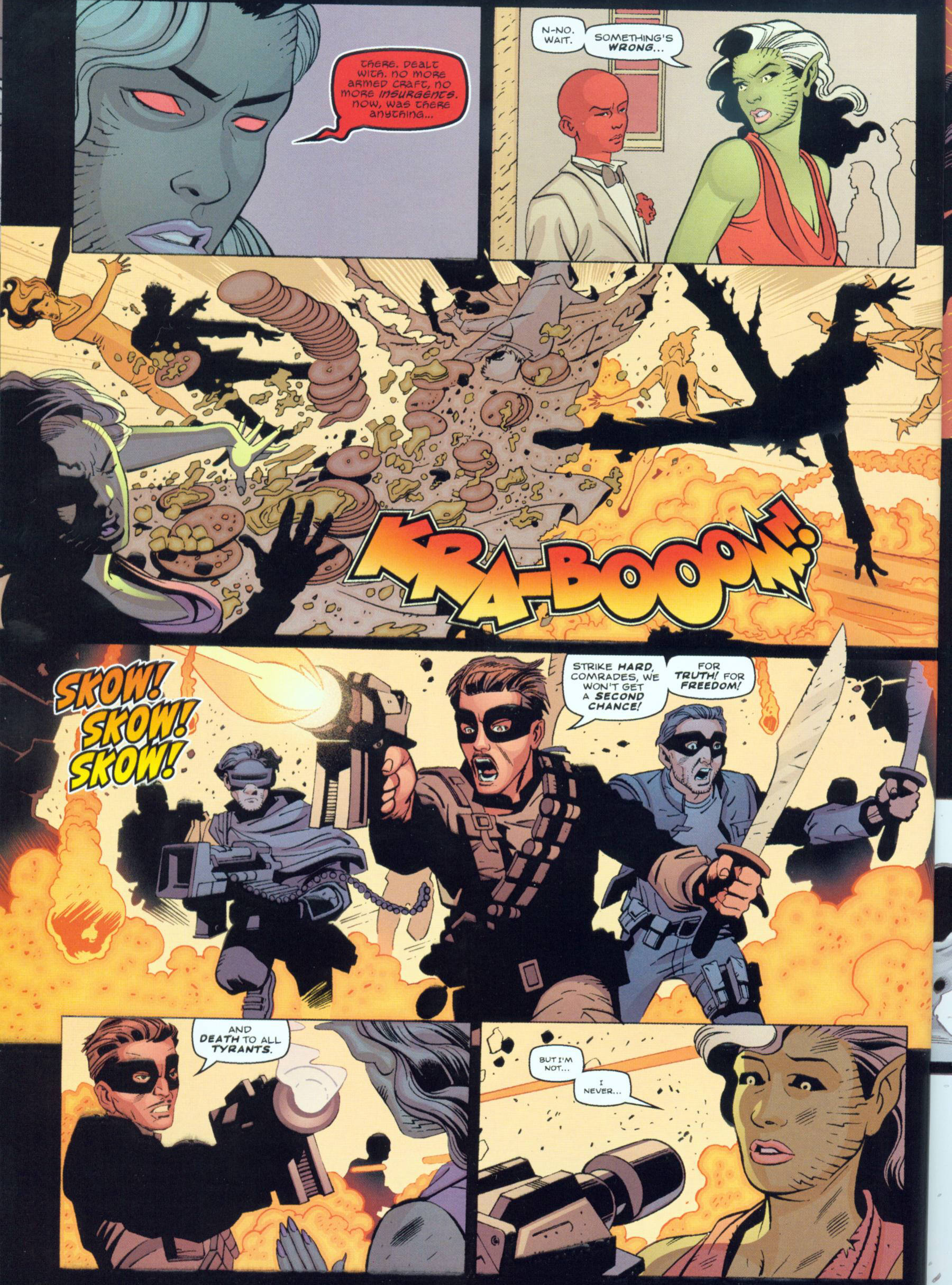
FOR A WHILE.
FTOOOMM!!
NEW VESSICA. DAY 36 OF THE CRIMSON AGE.
ANOTHER ATTACK?!
I DON'T UNDERSTAND THIS, ZEPHYR -- HELP ME TO UNDERSTAND...
I COME BACK TO A ROTTEN WORLD I'VE SPENT MOST OF MY ADULT LIFE TRYING TO AVOID. I REBUILD IT FROM THE GROUND UP, PROVIDE FOOD TO EAT AND A SEWAGE SYSTEM THAT WORKS MORE THAN SOME OF THE TIME...
I GIVE THE PEOPLE EVERYTHING THEIR HEARTS COULD DESIRE...
AND WHAT DO THEY DO? WELCOME ME WITH OPEN ARMS? GET DOWN ON BENDED KNEE AND THANK THE GODS THAT THEIR ONLY SUCCESSFUL EXPORT SINCE SPACE TYPHOID HAS RETURNED? NO --
THEY TRY TO BLOW ME UP!
WHAT IS WRONG WITH YOU PEOPLE???
MP
YOU KNOW WHAT? IT'S FINE. MOST OF THE PEOPLE ARE GRATEFUL, I KNOW THAT. MY APPRECIATION INDEX IS THROUGH THE ROOF. AS FOR ANYONE ELSE, WELL...

...I can always make them *DISAPPEAR*, can't I?
WAS THERE ANYTHING *ELSE*, ZEPHYR?
YES, MY LADY. THERE IS... THE *OTHER* PROBLEM.
OH.
THAT.
"A RIFT IN TIME AND SPACE?"
WE'VE SEEN *NOTHING* LIKE THAT, LADY SCAPH... ALTHOUGH WHEN REORDERING REALITY ON SUCH A GRAND SCALE, SOME FALLOUT IS TO BE *EXPECTED*.
IT'S A *MINOR* ABERRATION. PAY IT NO MIND.
There's something else. My people are... *STRIKING* at me. Bombings. Sabotage.
I've made this world a *PARADISE*... why would they be *angry?*
the people of this new universe are our *playthingssss*, lady scaph. if they hurt you, *crush* them!
WHAT PI IS TRYING TO SAY... IS THAT A FIRMER *HAND* IS NEEDED.
WAS THERE ANYTHING *ELSE?*
I... I'm having a *PARTY*. On Vessica's blue moon. A celebration of our *SUCCESS*.
AND WE'D *LOVE* TO ATTEND, MY LADY... BUT THE UNIVERSE IS A LARGE AND COMPLEX PLACE. IT REQUIRES A LOT OF WORK, A GREAT DEAL OF *ATTENTION*...
WHEN YOU HAVE FINISHED FINE-TUNING YOUR HOMEWORLD, YOU WILL JOIN US IN OUR *CITADEL*. YOU WILL *SEE*.
kssssss... "parties"!
we have made a *mistake*, brothersss and sissssterssss. she issss not *like* usssss...

"she issss not to be trussssted..."
HELLO? IS ANYONE **THERE**?
YOU WON'T BELIEVE ME, DEAR... BUT I DID THE ONLY THING I COULD, GIVEN THE CIRCUMSTANCES...
OUR LITTLE GANG ARE NOW MASTERS OF THE ENTIRE UNIVERSE. IT SOUNDS RATHER GAUCHE, I KNOW -- BUT IT'S **TRUE**.
AND I KNOW THAT YOU'D **FIGHT** US. TO YOUR VERY LAST BREATH. AND THAT IN THE END... WE'D HAVE TO **DESTROY** YOU.
SO I MADE YOU A POCKET DIMENSION OF YOUR VERY OWN. THERE'S NOTHING BUT VOID OUTSIDE, SO YOU'LL HAVE TO STAY INSIDE THE SHIP. AND I KNOW YOU'LL **HATE** THAT.
YOU'LL GET TERRIBLY BORED, AND YOU'LL PROBABLY EVEN GO OUT OF YOUR **MIND**...
...BUT AT LEAST YOU'LL BE **SAFE**.
VESSICA'S BLUE MOON. DAY 37 OF THE CRIMSON AGE.
UPDATE, PLEASE...
THE ANOMALY'S **STABLE**, COMMANDER ZEPHYR. THERE WAS A SPIKE OF ACTIVITY A FEW HOURS AGO, BUT SINCE THEN... NOTHING.
ALRIGHT, KEEP ON IT.

AND WHAT'S **THIS?** LOOKS LIKE AN UNIDENTIFIED **CRAFT**...
WE... WE ASSUMED IT WAS JUST SPACE DEBRIS...
ENTERING GEOSTATIONARY ORBIT? I DON'T **THINK** SO.
SORRY, COMMANDER. I'LL INFORM LADY SCAPH...
NO, BEETLE...
"...LEAVE IT TO ME."
QUITE A BUFFET YOU'VE LAID ON HERE, WHAT? AND DID I HEAR IT WAS... WHAT WAS THE WORD?
INFINITE. ONE OF THE SMALL PERKS OF GODHOOD, **MR ODOBENUS**.
WE'VE GOT RARE CUISINE FROM A THOUSAND WORLDS. **BROILED DODO**, **SKARO CLAM** IN GARLIC BUTTER, **OOD CARBONARA**...
...EVERYTHING THE HEART COULD DESIRE.
MY LADY...?
HOW AM I DOING, ZEPHYR? I FEEL LIKE I'M **DROWNING**.
YOU'RE THE **STAR** OF THE **SHOW**, MAJENTA. AS ALWAYS...
BUT WE'VE GOT A **PROBLEM**. AN ARMED CRAFT HAS MOVED INTO POSITION ABOVE THE BUILDING. IT'S NOT RESPONDING TO OUR HAIL.
INSURGENTS?
ALMOST CERTAINLY.


THERE. DEALT WITH. NO MORE ARMED CRAFT, NO MORE INSURGENTS. NOW, WAS THERE ANYTHING...
N-NO. WAIT.
SOMETHING'S WRONG...
KRA-BOOOOM!
SKOW! SKOW! SKOW!
STRIKE HARD, COMRADES, WE WON'T GET A SECOND CHANCE!
FOR TRUTH! FOR FREEDOM!
AND DEATH TO ALL TYRANTS.
BUT I'M NOT...
I NEVER...

UHNN!
THOKK!
AMATEUR MOVE, FRIEND -- SHOULD'VE TAKEN OUT THE GUARDS BEFORE YOU WENT FOR THE TARGET.
TELL YOUR MEN TO CEASE FIRE OR YOU'RE DEAD!
WHO ARE YOU...?
R-REMOVE MY MASK... SHE NEEDS TO SEE.
WESLEY...
GODS ABOVE, WESLEY -- WHY ARE YOU DOING THIS?
ASK YOURSELF THE SAME QUESTION, BELOVED. ASK YOURSELF WHY YOU'D BRING ME BACK TO LIFE... ONLY TO SET ME AT YOUR OWN THROAT.
IT'S A LIE, MAJENTA PRYCE...
ZZZAAAASSSSSHH!
ALL A LIEEEEEEEEE!!
MAJENTA, WHAT THE FRAG'S GOING ON?!
I... I DON'T KNOW, LOVE.
I THINK I NEED HELP. I NEED... I NEED TO COMMUNE WITH THE HAND, OR...

I... I CAN'T STOP IT, ZED. I CAN'T MAKE IT S-STOP...
THEN WE NEED TO **PRIORITISE**. PRIORITY ONE...
...WE GET **OUT** OF HERE!
PRIORITY TWO -- YOU NEED TO MAGIC US UP A SPACE SHUTTLE BEFORE THIS WHOLE PLACE GOES TO **HELL**!
I C-CAN'T...
DON'T YOU G-GET IT, ZED?
IT'S ALL F-FALLING **APART**! I'VE GOT **N-NOTHING**...!
SAY THAT AGAIN AND I SWEAR YOU'LL GET A **SLAP**.
YOU'VE GOT **ME**, EMPEE. YOU'VE **ALWAYS** GOT ME.
YOU...?
YOU'RE RIGHT. YOU'RE RIGHT, LOVE -- I'VE GOT YOU.
AND ONE **OTHER** PERSON.
DOCTOR!
WHAT ARE YOU --
DOCTOR, I NEED YOU!
DOCTOR!!!
ZZZAAASSHHHH!!!

POLICE PUBLIC CALL BOX
VWORP! VWORP!
W-WHERE...?
TARDIS. TIMESHIP. BIGGER ON THE INSIDE.
QUESTIONS LATER -- I'M TRYING TO **CONCENTRATE**.
BUT... BUT I THOUGHT...
DIDN'T YOU **KILL** HIM?
NO. I SENT HIM **AWAY**, THAT'S ALL.
HUH, HE FIXED THE LOCK.
RECONFIGURED THE SHIP'S OUTER SHELL. EASY.
YOU'RE **ANGRY** WITH ME, AREN'T YOU?
OH, YES. WELL... I MIGHT BE. LATER. BUT FIRST YOU NEED TO TELL ME EVERYTHING YOU KNOW ABOUT THAT THING OUT THERE.
IT'S --
SOME KIND OF RUPTURE IN SPACE-TIME. OUR **BRAINS TRUST** THOUGHT IT MIGHT BE GROWING **LARGER**, OR COMING **CLOSER**. MAYBE BOTH.
YES. YES, WHAT SHE SAID.
WHAT IS IT, DOCTOR?

THIS IS WHAT HAPPENS WHEN YOU PUSH TIME AND SPACE TO BREAKING POINT. THE MORASS.
I'VE SEEN IT BEFORE -- THE HELL OF TIME COME UNDONE. UNLESS IT'S STOPPED, IT'LL SPREAD TO CONSUME ALL OF REALITY. THERE'LL BE NOTHING LEFT BUT FIRE AND FURY AND UNENDING CHAOS.
BUT THERE'S STILL TIME! I HAVE TO GET TO THE REST OF THE HAND, CUT THEM OFF FROM THEIR MACHINE -- THE MANUS MALEFICUS. GIVE REALITY A FIGHTING CHANCE TO HEAL ITSELF...
AND WHAT ABOUT US?
YOU'RE GOING BACK TO VESSICA. LAY LOW, TRY AND PROTECT YOUR PEOPLE. 'COS IF I FAIL...
...IF I FAIL, THEY'LL BE THE FIRST TO GO.
NO.
YOU'RE NOT GOING ALONE, DOCTOR.
SET THE COORDINATES FOR THE CITADEL OF THE CRIMSON HAND...
...IT'S TIME TO FINISH THIS.
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Down Under **Dog!**

It might have taken over 12 years, but 26 episodes featuring everyone's doggy hero, K9, are here at last!

FEATURE BY **JONATHAN BLUM**

"Russell said 'I think Bob Baker's a genius'!" Bob himself, the man behind everything from Eldrad's hand to Wallace and Gromit's Bun-Vac 3000, gapes in amazement. A momentary wide-eyed whisper. "*He* said that about *me*?" And he laughs. He's recalling the moment when Russell T Davies, at a BAFTA lecture on children's television, praised his creation of K9 and his efforts at launching a series based around the robot dog. "He said, 'To get this series off the ground – I couldn't have done it.'" So I thought 'Wow, thank you sir, thank you!'"

DWM has caught up with Bob and his longtime collaborator Paul Tams in one of the most unlikely places we could imagine: a converted warehouse in Brisbane, Australia, where the first series of K9 is wrapping up, more than a decade after they set out to make it. Getting the show off the ground – and the dog too (see sidebar) – has been a long process of working out just how much you can get away with. "It's been full of compromises – and you sort of go 'Urrrk!' and then 'That's okay...' Then 'Urrk!,' another one. But that's this business – it's full of compromises."

After a false start in 1999 with Disney, Baker and Tams signed a co-production deal with Park Entertainment in 2002, and the long search for international funding began. Things started heating up after the return of *Doctor Who*, including K9's reappearance in *School Reunion* and Sarah Jane's spin-off. "They were very keen to have K9 as a regular in *The Sarah Jane Adventures* from the

MONTREAL
K·9

Paul Mark Tams (left) and Bob Baker (right) with two versions of that robot hound, K9.

beginning," says Tams. "As we were getting this project happening, we really couldn't, it would have been a bit much." By then Park Entertainment had signed a deal with Jetix, now known as Disney XD.

K9's eventual cameos in *The Sarah Jane Adventures* and *Journey's End* were negotiated with Baker and Tams, as was his recurring role in Series Three of *Sarah Jane* – which is all tied in with K9's redesign for the new series. "It's a bit like Terry Nation's estate and the Daleks – Bob and Dave's estate own K9's intellectual property rights, the BBC owns the design. So we negotiated to use the original in [our] Episode 1, and as a payoff we let them use it in six episodes of *Sarah Jane*."

"That was a compromise," adds Bob. "As you say, *quid pro quo*."

The show was almost ready to go... but "The deal just hadn't *quite* been finalised," says Baker. "We were still working with maybe Canadian money, maybe Australian, maybe New Zealand, maybe South African! Just trying to find partners to put this house of cards together, you know? Bloody hell." Their eventual Australian partner was Network Ten... the missing link between *Neighbours* and *Farscape*, which produced both series primarily because of overseas sales.

One consequence of the international deal is that Baker's writing role was limited – originally he had planned to write six scripts, but when they were angling for both Australian and Canadian money, writing slots had to be held for writers from those countries. However, after Canada fell through, later in production the chance opened up for Baker to pen two stories himself.

As described in **DWM** 409, K9 features three teenage human leads – would-be rebel leader Starkey, adventurous Jorjie Turner, and wheeler-dealer Darius Pike – as well as Professor Aliestair Gryffen (a futuristic spelling of 'Alistair'), the agoraphobic scientist who inadvertently brought K9 to this time. All are characters in their own right, not just sidekicks to a cute robot; "You give them their own back-stories, and their own sort of foibles and problems to deal with," says Tams.

Still, in the end Baker insists K9 is top dog: "He's got to be the centre of the action. And it's interesting how it's working – he has the ideas about how to combat the various problems, and obviously the Professor sort of aids and abets him, but the three sidekicks, the kids, are involved in helping him solve the problems – or in fact getting into problems that he has to solve."

"He's now taking the role that the Doctor would have taken," says Tams. "He's the one with the intelligence... he's not going to talk down to his peer group, he's going to help, advise, and stimulate them, like the Doctor always has."

Which is a bit of a shift – how are they fleshing out a robot dog so he can carry a story on his own? "Well he's Pinocchio, isn't he? The little tin dog who wants to grow up to be a real... dog." Baker chuckles. "He's still learning, he doesn't know the limits of his own programming, his capabilities – it's like he's heroic but he's still growing up. In one story he asks, 'Do I dream?' – and we get to find out what his dreams and nightmares are like."

Baker added to the series bible a stack of 20 or 30 story premises: "We said, 'There you are, there's a sort of plateful of ideas – if you can't think of anything, try one of those!'" But while he did his share of script-editing, he still couldn't be as hands-on with the writers as he wanted, because of the sheer amount of Australia in the way. "You see, ideally, I would meet with them and talk to them and enthuse them and get them all fired up, you know but with the distances here – I mean you've got writers in Melbourne, writers in Sydney, one or two here in Brisbane, but most of them are a long long way away, which means a plane flight between meetings. And you know, with a finite budget, you can't just say 'well I'm popping down to Sydney, for a flight and an overnight stay, maybe two nights, three nights...'"

Talking to Baker, you get the sense that he's itching to do everything he can to make his show as good as possible . But unlike the lords of Cardiff, Bob and Paul aren't 'showrunners', officially they're associate producers. Which gives them

▸

> **"K9 has got to be the centre of the action**. His sidekicks, the three kids, are **helping him to solve the problems**..."

Director Mark DeFriest with *K9* cast members on the set in Brisbane.

You'll **Believe** A **Dog Can Fly...**

"He was always meant to be able to levitate!" reveals Bob Baker. Even as far back as K9's début, in 1977's *The Invisible Enemy*, he and Dave Martin were thinking big. "He was never intended, actually, to move on the ground. In the original script we had him sort of floating on an off-the-ground effect, if you know what I mean." He means 1970s *Doctor Who*'s old friend Colour Separation Overlay, the early electronic bluescreen process used to produce many an ambitious-but-rubbish effect. "But they couldn't do that, so they used four silly wheels. Bed casters or something!"

But now they've abandoned such primitive technology in favour of a tennis ball on a stick – used to give the cast eyelines for where a CGI model will be superimposed. "And of course we have our high-tech cardboard stand-in," adds Tams.

Normally they avoid showing K9 rolling the old-fashioned way ("Trundling is as interesting as mud," opines Baker). Usually he's mounted on a sophisticated gimbal system – letting him hover anywhere up to head height, supported from just out of shot, or with the gimbal digitally painted out of a clean background image. The operator sits on one end of what looks like of a wheeled see-saw, with K9 on the other; a control wheel at his seat handles K9's head movements, a button flashes his lights in time with his lines, and pushing the wheel up or down raises or lowers him. In close shots, the effect is astonishingly natural – K9 hovers over the shoulder of a seated character, then rises smoothly to speak eye-to-eye with a standing one.

But handling K9 is now a two-person job – a second operator uses a conventional radio control just to run his articulated ears. Tams runs them through a wide range of canine expressions, from excited to droopy to quizzically cocked towards camera ("We never let them do that," Tams puts in, "too Disney").

The new mutt himself was sculpted by Grant Lehmann from a design by Tams. As a dyed-in the-wool Gerry Anderson fan, Tams put in design touches reminiscent of *Thunderbirds* – "If you look at the shaping of the front structure, the leg shape, you'll see bits of *Joe 90*'s car in there... Very mindful of the aerodynamics of hovering." He's smaller, sleeker, and more rounded – a sort of iDog nano – but Tams enthusiastically points out how he kept the same silhouette. "And if you look at the control panel on his back, it's got all the same lights, the same colours in the same order."

Sadly, the Mark 1.2 model lacks the original's vintage dog tags – "I was outvoted," says Tams – and whimsical tartan collar; this model was designed to be fitted with a variety of collars with extra capabilities, such as an underwater aqua-collar or Search And Rescue module (no word on whether it had a little St Bernard keg of brandy attached), but "the budget meant we're not seeing that this year – though we're still hoping to in future years." Even the bone shape on the front panel has a purpose, "which you may or may not see this year..."

Last but not least, what breed is K9 – is he still a Scottie at heart? Baker thinks he might be a collie or a springer – in tribute once again to the late Dave Martin's late pedigree springers, who inspired the indestructible dog in the first place – and Tams says, "My mother bred collies for many years, and I did base the ears on a collie," He grins. "Someone said he was an Airedale, because he can fly..."

K9 has as fearsome a nose as ever. Zzzzzzzzzzzzt!

plenty of involvement – Paul's designs are all over the art department, and Bob's been script-editing (alongside script editors Anthony Morris and Graeme Farmer and script producer Vicki Madden).

On the practical side, Metal Mutt Productions has its own Three Who Rule: executive producers Richard Stewart and Penny Wall on the Australian end, and Simon Barnes of Park Entertainment representing the UK end. And where Baker and Tams have a clear vision of K9 and his world, the producers bring a clear sense of making adventure shows aimed at 8-13-year-olds around the world who have never even heard of *Doctor Who*... while also keeping an eye on their parents.

"When my kids went to the cinema and said they wanted to watch something like *Pokemon*, I was bored," says Barnes. "I didn't want to sit through two hours of that. But when they said they wanted to see *Ice Age* or *Shrek*, I wanted to go – because I felt that on one level I'd get it and on another they'd get it, and have something we could talk about later on."

Barnes is also keen not to underestimate kids' tastes: "My kids loved watching *Seinfeld* with me. And now one of their favorite shows would be *The Mighty Boosh*. So if anything, for me those are the inspirations to get involved in this on that level."

The 2060-ish setting was chosen as an era which the young generation will live to see. "You want to make sure that, with any luck, in 20 or 30 years' time, kids will still be watching these episodes... thinking 'I will be an adult, and these will be *my* kids, and what are the issues that they will have?'"

So the team is thinking long-term, then? "Disney is a great one for doing that," says Barnes, "They realised that every five years they had a new audience... The stuff is timeless, so why would I do something that I think would immediately date?"

Of course, Disney could use animation, and period settings, rather than trying to build the future. "It's tough – people are going to say 'oh, there's a *keyboard* over there', or 'they used a *mouse*...' I can't do anything about that. I've just got to sort of play on people's imagination."

The result is a vision of a slightly exhausted, recycled world, which hopefully will avoid dating by already being a bit retro. The aim is a sort of whimsical cyberpunk, where the dystopian touches work towards adventure rather than bleakness. "*Torchwood* says the twenty-first century is when it all changes," says Tams. "Well, by now the changes are well underway..."

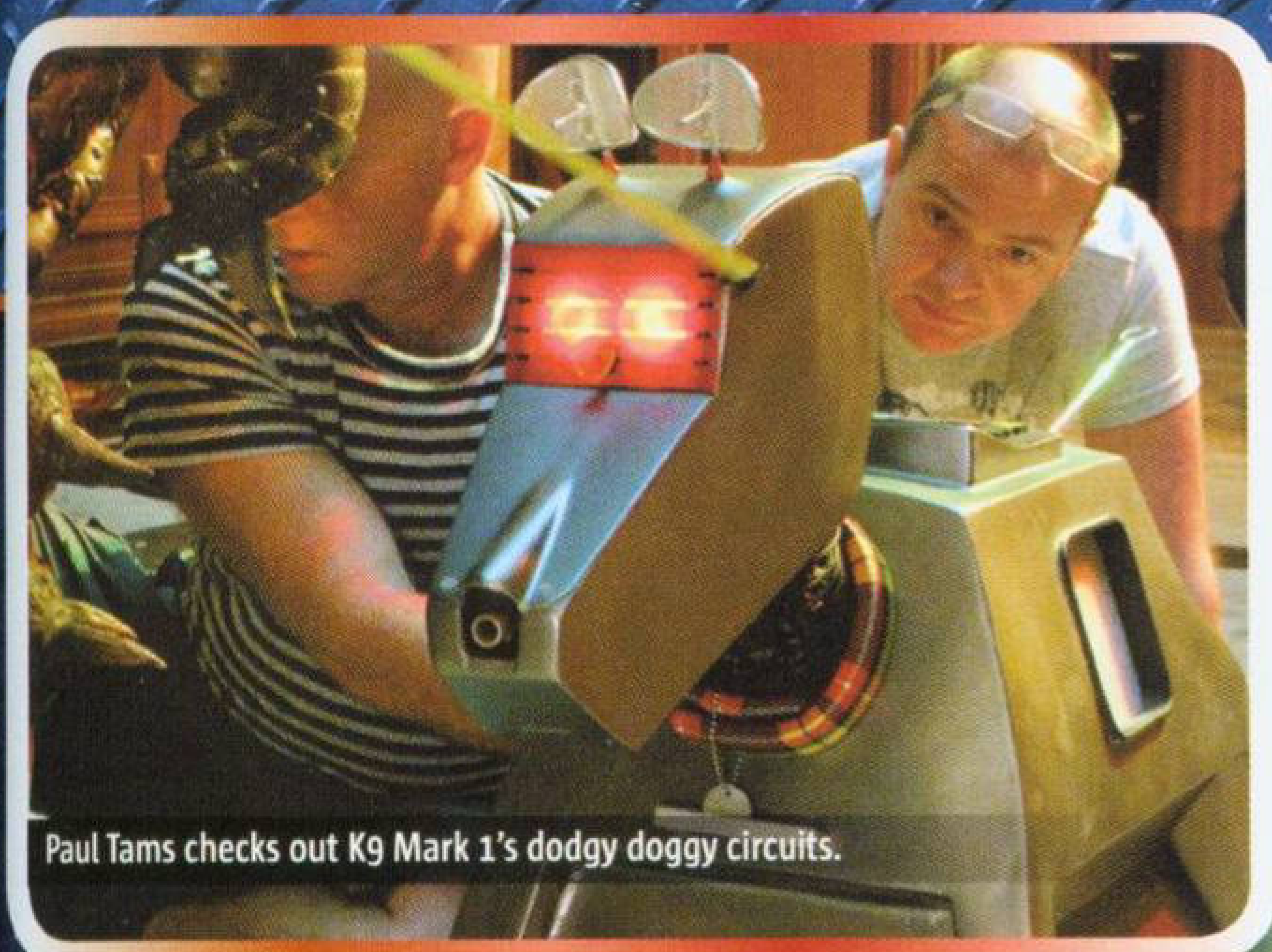
"The *status quo* has changed," says Baker. "There are lots of orphans about, because of the terrible catastrophe that happened... the environment, that sort of thing. So the kids are slightly different, forced to be slightly more grown up, possibly because of the virtual education that they receive now."

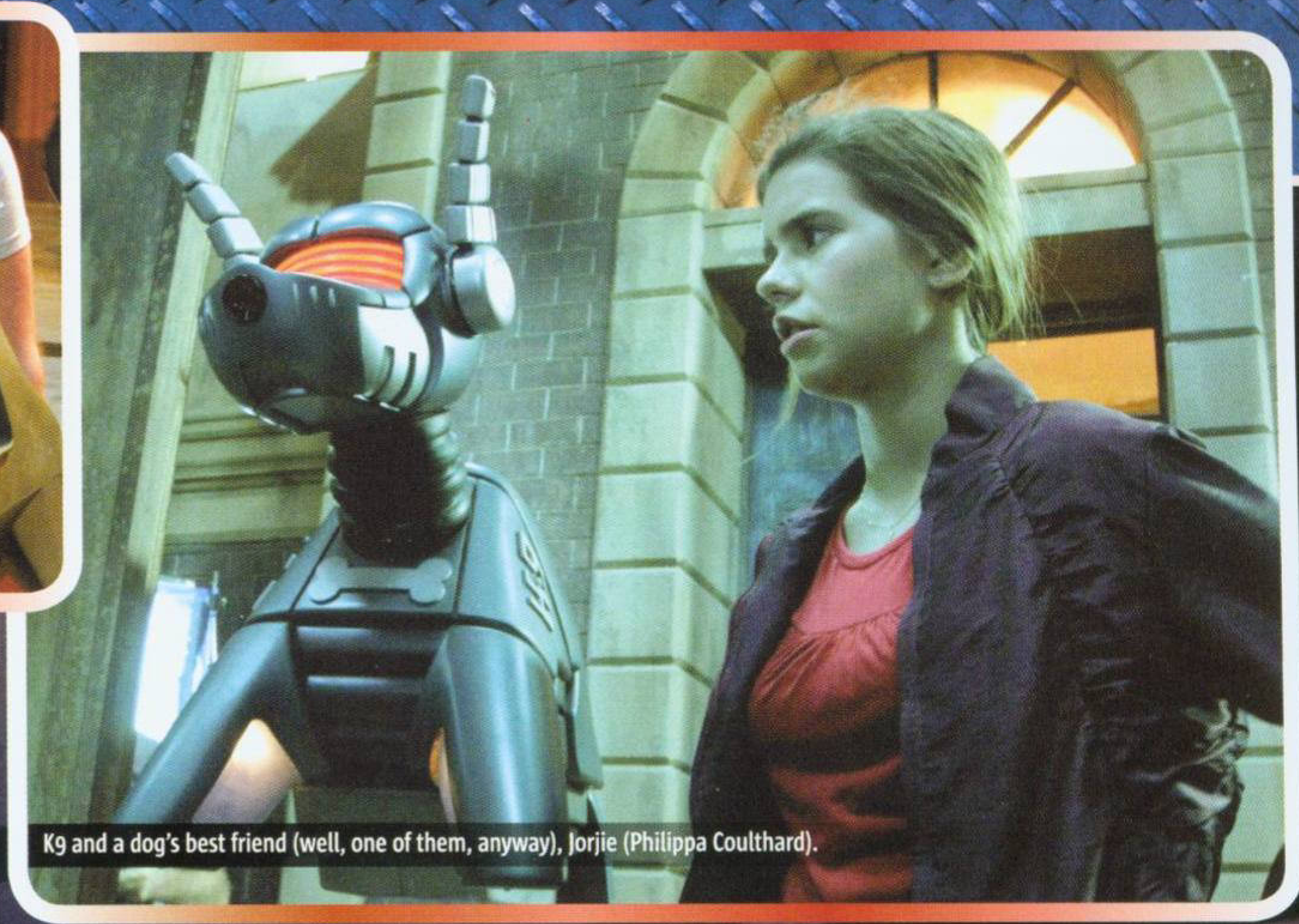
K9's future London is run by The Department, a broad-based paramilitary authority which incorporates everything from a *Men in Black*-style customs service for legitimate aliens to an investigative force tracking potential threats. Working with June Turner (Jorjie's mum, played by Robyn Moore) are her semi-regular colleagues, Inspectors Drake and Thorne (Connor Van Duuren and Jared Robinsen). "Drake has a cybernetic hand," reveals Tams, "and Thorne has... his own problems to deal with."

Also on the scene is the Department's android police, the CCPCs (Cybernetic Civil Pacification Corps) – which, as robots, can be blown up without remorse, even in a kids' show. Bob is gleeful: "You've got this cybernetic policeman, very sinister, that comes up to you and says ''Ello 'ello 'ello, wot's all this then? You're nicked!' It eases it a bit, even though it's still a horrible, frightening character."

The more Baker talks about his storylines, the more they sound like the anything-can-happen imagination which landed a giant skull spaceship in Hyde Park in the earliest version of his 1971 *Doctor Who* story, *The Claws of Axos*. "There's one about a robot policeman who's been injured, and he's come out of the services, he's gone AWOL. And K9 helps him find his Nirvana, which is this place where he thinks that broken robots

> "The **status quo has changed**. There are **a lot of orphans about**, because of **the terrible catastrophe that's happened**..."


Paul Tams checks out K9 Mark 1's dodgy doggy circuits.


K9 and a dog's best friend (well, one of them, anyway), Jorjie (Philippa Coulthard).

go – a lovely little story. And there's one about a mysterious librarian who keeps a library in space, rather like the thing in [his 1979 *Doctor Who* story] *Nightmare of Eden* – all the books that are taken out of the library are planets. And one of the characters gets lost in one of the places. But the librarian, this weird-looking lady with big tendrils and everything, suddenly knocks on the door and says 'Scuse me, you've got one of my books! This planet's overdue!' There's a bit of fun there, and it stretches the imagination."

In the end, K9 will stand or fall on its stories – and those are bound to be different to what we're used to in *Doctor Who*, consisting instead of standalone 25-minute pieces. But while they don't have the time and money of today's *Doctor Who*, they have enough to paint on a surprisingly big canvas.

"I'd say on a half-hour basis, we've got more visual FX than *Doctor Who*," says visual effects director David Napier – a shaven-headed, bearded Australian with the wired enthusiasm of someone who still can't believe he's getting paid to do something so *cool* with his life. "We haven't done our final list yet, but over the whole series there's something like 1200 FX shots – that's something akin to *Star Wars*. But some of our best episodes on this are the ones with the least visual effects, cos it's all got to be in service of a good story."

The scale lets K9 carve out a different space from the suburban disturbances of *The Sarah Jane Adventures*. With its governmental double-dealing, space-time manipulator, and rebellious attitude, it feels less like a modern *Tomorrow People* and more like *Torchwood* for kids. Hmm, and its hero from the fifty-first century has travelled back in time, been reborn, and has a strange gap in his memory...!

K9 may be heavily based on standing sets, rather than *Doctor Who's* new-location-every-week, but the elaborate three-and-a-half-story set for Gryffen's mansion shows the budget being put to impressive use. Designer Jon Dowding (*Mad Max*'s art director) has produced a cross between Gabriel Chase from 1989's *Ghost Light* and Frank N Furter's place from *The Rocky Horror Picture Show*. It's full of playful details: little sculpted dinosaurs and echidnas tucked away by the entrance steps, light fixtures carved to look like hands holding lamps. A grand staircase cut off abruptly after a few steps, where it crossed the beams of the scavenged alien Manipulator. Alien relics and unidentifiable specimens in jars. The old-fashioned clocks near the Manipulator have had their hands removed – literally a timeless environment. 'Wanted' posters from the mansion's previous life as a police station are still pinned to the notice board in Gryffen's lab. Air-conditioning ducts snake around the upper floors – not as part of the set, they're there to keep the crew from melting in the height of a Brisbane summer. Napier grins: "Bigger than you'd think for a kids' show made in a tin shed in Brisbane, eh?"

Suddenly a white-haired figure in a green velvet frock coat shuffles onto the set: Robert Moloney, on his way from makeup, already hobbling in character as a mysteriously aged Professor Gryffen. When I note the familiar silhouette, Tams smiles. He says he's slipped something to appeal to *Doctor Who* fans into every episode, from a recognisable pattern on K9's 'regeneration disc' to an episode which travels back to 23 November 1963.

The art department on this show brings to mind the DIY playground of the old days of *Doctor Who*; elaborate CGI monster designs sit side-by-side with scavenged electrical components and lovingly crafted rubber suits. Tams is especially proud of their redressable corridor set, which can become anything from jail cells to sewers to ice tunnels.

"You accept these things," says Baker, in a voice which says all things considered he'd still rather accept a blank cheque, thank you very much. "But it forces a team to pull something out of the bag, and they've done it so often here, and you think wow, terrific!" He's a firm believer in the ability of good storytelling to triumph over technical limits. "Either they're not brave enough or they're too brave," he says. "You've got to say, look, don't worry about it, get out and film! But it's very hard to get them to believe that."

A Jixen Warrior – just one of the alien terrors K9 faces!

On the mansion set, a piece of Gryffen's murky Department past has resurfaced, and a long-buried plan to genetically engineer time-travellers is coming home to roost. Director Mark DeFriest is guiding his actors on the fly, in mid-take: "Still rolling – June, when she says 'A composition they gave me', it's aimed at you. Take the hit. Take that line again please..." As one of the twin HD cameras catches her wounded reaction, the other shows K9 gliding smoothly up into shot to peer over Starkey's shoulder. The crew moves quickly to the next set-up. Baker is watching the dialogue closely – "K9 said 'no' there, that should be 'negative', that slipped through," – and plans to give K9's lines a further polish before the voice recording sessions.

During the 1970s, Bob Baker and Dave Martin were responsible for some of the most ambitious *Doctor Who* stories ever made. After their first few scripts hit the screen, by the time of *The Armageddon Factor* (1979), hadn't they *realised* that instead of a huge battle against post-nuclear zombie wraiths on a flying mega-ray platform, they were bound to end up with a couple of men in black robes shooting at each other from across a corridor? But what Bob and Dave kept demonstrating, was a willingness to accept inevitable limits coupled with a... sorry, we can't avoid it... *dogged* determination to make their stories as sharp and imaginative as possible. Three years after losing Martin to cancer, Baker and Tams have carried on in the same spirit.

Where the producers talk about how each episode is standalone (foreign markets need to air the episodes in any order), Tams and Napier talk about how different episodes will drop story breadcrumbs ("a bit of the old Bad Wolf") building up to a climax in the finale. Barnes is very clear that the show is not a *Doctor Who* spin-off in the tightly-linked *Sarah Jane Adventures* sense – "You always have to work on the assumption that K9 has to stand, as it were, on his own four feet!" – while Tams stresses the familiar touches and *Who*-ish feel.

And the future? Baker has new projects planned – *Blackpool Bronco*, a comedy thriller, as well as a possible revival of his other 1970s telefantasy creation *Sky*. ("I spoke to a production company just before I left...") More *Wallace and Gromit* is also a possibility. ("I'd love to bring back Feathers McGraw, but we'll have to see what Nick [Park] wants.") He's already thinking big for Series Two of K9 – they won't know about renewal for quite a while yet, but they're beginning to plan storylines.

Next series, without the Canadian funding issues, he'll be taking a stronger role in the writing, and British writers will be able to work on the show ("We thought for a bit of fun, we might get Terrance Dicks to do one. Or Robert Banks Stewart, I'm still in touch since *Shoestring*...") With the basics of the show established, he's aiming to move production to a studio farther down the Gold Coast outside Brisbane, with a wider variety of locations in easy reach. Next time, they're hoping to take K9 to more of those fabulous planets out there... DWM

Series One of K9 begins on Disney XD in April.

Every Child's Favourite Nightmare

When Donald Tosh was the story editor of *Doctor Who* the series was young and it seemed anything was possible. He soon learned it wasn't going to be so simple...

INTERVIEW BY **MARCUS HEARN**

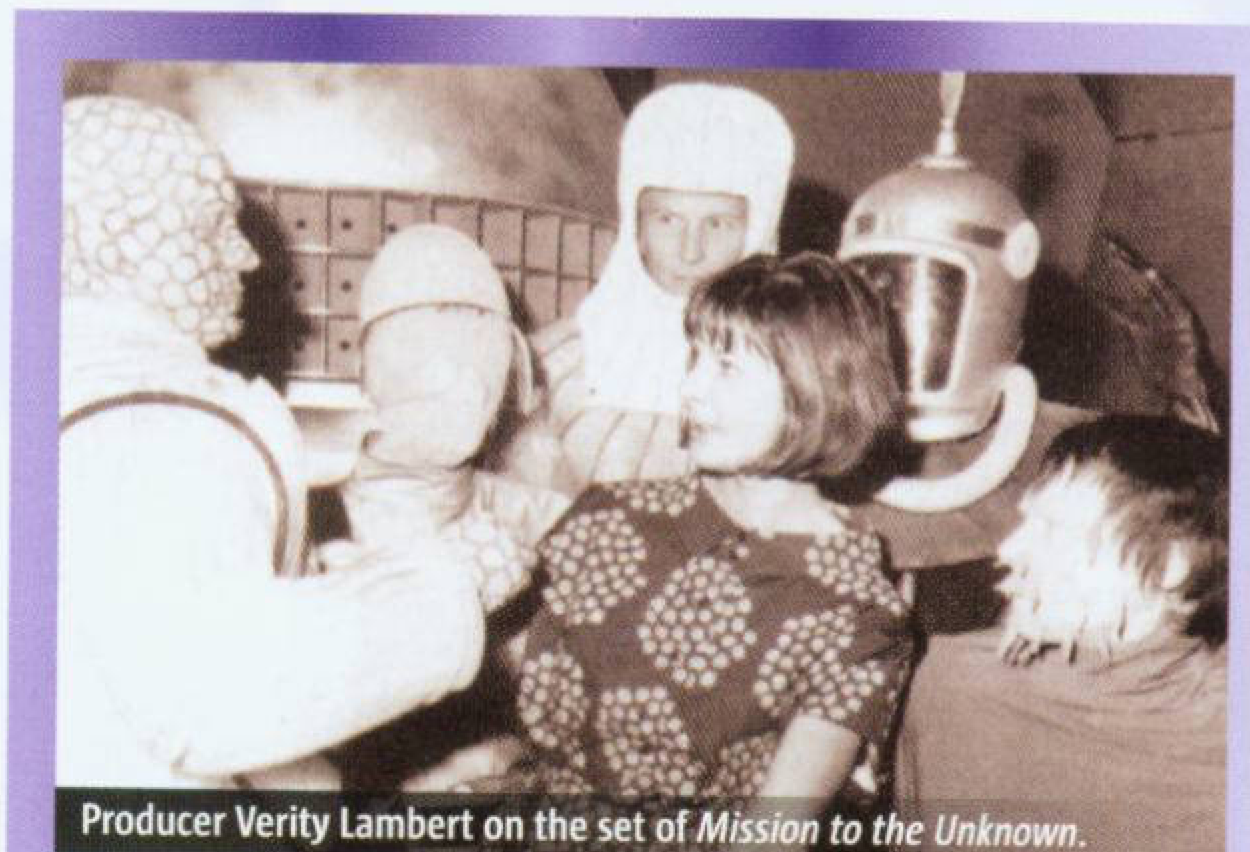
Donald Tosh was *Doctor Who*'s story editor in 1965, and one of the few people who can still offer an eye-witness account of its earliest behind-the scenes-dramas. Working with the second producer, John Wiles, Donald tested the limits of the show's format with sophisticated historical stories (*The Myth Makers*), a sprawling epic (*The Daleks' Master Plan*) and a surreal fantasy partly designed to replace the leading actor for the first time (*The Celestial Toymaker*). Many of these episodes would be better remembered had *Doctor Who*'s third season not been destroyed in the purges of the BBC archive.

DWM meets the 74-year-old Donald in his local to discuss the time he spent working on *Doctor Who* long ago, when the world was black and white. But before we begin he reveals another, remarkable fact about his varied career in television. While working for Granada in 1960 he recommended that the broadcaster should commission a proposal from a young writer called Tony Warren. It was a recommendation that would have a profound influence on the course of British television. "I was working in the script department, and under instructions to find a new soap opera," he remembers. "I was ploughing through these submissions when I came across Tony's. I wrote a long and detailed memo to Sidney Bernstein [Granada's co-founder] telling him he should commission this one because it was set in Manchester, which was Granada's spiritual home, and it followed all the right rules for a soap opera that kept its audience."

Tony Warren's proposal was for a series that, later that year, would become known as *Coronation Street*. "I'll never forget Sidney's initial response," says Donald, chuckling. "He wrote back to me and said, 'I will take a lot of convincing that anybody is going to be interested in a lot of boring people living in a back street in Manchester.'"

Fortunately for the sake of Granada, and indeed the future of the entire ITV network, Bernstein ultimately decided to take a chance on the show. "I watched the first episode," says Donald, nonchalantly, "but I don't think I've seen more than two or three since. It's not my cup of tea."

In 1962, Donald was lured to BBC Television by the prospect of adapting classic literature. Unfortunately his new boss, Head of Serials Donald Wilson, had a shock for him when he arrived. "He said, 'I'm terribly sorry Donald, but the story editor of *Compact* has just been admitted to a nursing home and we need you to take over. I know it's a twice-weekly serial and I promised I wouldn't give you one of those, but it will only be for a short time.' Anyway, I ended up staying on *Compact* for 18 months."



Producer Verity Lambert on the set of *Mission to the Unknown*.

There was, at least, the consolation of an increased salary. "I was paid £950 a year at Granada and I got £3,000 at the BBC," he remembers. "For 1962 that was not bad. In fact it was very nice, thank you very much. At Granada I had been on £950 for five years, with no annual increase."

Donald Wilson was, of course, about to co-create *Doctor Who*. "Donald was a fellow Scot, and to me was the epitome of the very best of the old BBC. He was a kind and generous person, but was also ruthlessly businesslike. You got away with nothing, but then you know one shouldn't. He liked those who were under him to work for their living and we all had a huge respect for his judgement."

Doctor Who's other co-creator, Sydney Newman, was another BBC executive that Donald worked with. "Donald Wilson was an intellectual," he says, highlighting the differences between the two men. "You respected Donald's mind, you respected Donald's knowledge. Sydney dealt with reality, and once he defined what he considered to be the reality of a project he required you to remain faithful to its original concept. If you strayed too far from the idea he had launched – whether it be a soap opera or a documentary – he would often bring you back. I don't know how complete the BBC's archive is, but I expect there's a huge amount of paperwork about the origins of *Doctor Who*. Even then I doubt it contains the whole story about Sydney's blueprint for the programme. Sydney didn't always put his thoughts on paper. He would suddenly appear and say, 'I think this should be happening,' or, 'Are you sure about this?'"

In the spring of 1965 Donald was considered sufficiently experienced to replace Dennis Spooner as the story editor of *Doctor Who*, where he would find a kindred spirit in the new producer John Wiles. Donald cut a flamboyant dash in the *Doctor Who* office, arriving for work wearing a wide-brimmed hat and a long scarf ("Tom Baker stole my look!" he now jokes). It was the beginning of an extraordinary six months.

"I enjoyed my time on the programme hugely, but sadly I don't think Johnny enjoyed being the producer of *Doctor Who*. I think one of the problems was that he never had enough support. He was always under pressure from the designers, the make-up people, the costume people – from every corner, really. At heart John was a story man, like myself. We both wanted to do something original with *Doctor Who*, and we both felt that we wouldn't fail as long as we had good basic material. I still hold to that."

In 1965 *Doctor Who* didn't enjoy the same prestige as today, much to Donald's regret. "It was a children's programme," he says, matter-of-factly. "You have to remember that *Doctor Who* was conceived and totally thought of as a children's programme. This meant you were on a mini, mini budget. We wanted to broaden the programme, to make it darker."

This was an ambition that didn't necessarily mean making the programme more adult. "To me, one of the finest children's writers at the moment is Neil Gaiman," he explains. "*The Graveyard Book* is absolutely breathtaking. It's alarming, totally frightening, but at the same time there's something comforting about it. To create something like that requires a very particular skill. This is what Johnny and I wanted to do with *Doctor Who*. You may have to sit behind the sofa to watch it, but you *will* watch it and you'll love it. Children enjoy being scared, but you have to know when to take your foot off the pedal and when to suddenly say 'stop'. It's a balancing act."

Did they always get the balance right? "No, of course we didn't. It's impossible, but you try. In a sense, I was the person doing the censoring, but the only person I needed to respond to was Johnny. If he felt I'd gone too far, he'd say, 'Draw back, draw back – level it with something else.' This was sometimes difficult, because we were lumbered with a 12-part Dalek story that neither of us were told about before we took on our respective jobs. The huge trouble with *The Daleks' Master Plan* was that it carved out so much of the season – so many of the balances that we'd discussed were disrupted by this huge story suddenly coming down in the middle. We had a major rethink, and one or two things got jettisoned as a result. Alas I can't remember what they were now, but I felt very sorry about it at the time."

Donald's first story was *The Time Meddler*, an irreverent pseudo-historical by his predecessor Dennis Spooner. Donald saw the story again in 2007 when he recorded an audio commentary for the DVD with the story's producer Verity Lambert. "It was the last thing she did," he says, an element of disbelief in his voice. "I must admit she was looking very thin, but I was absolutely staggered when she died a fortnight later. She was so sparky and she was still working, for God's sake. Mind you, if I was to think of anyone who wanted to go out with their boots on, still fighting for a new world, then Verity was that lady. She was amazing."

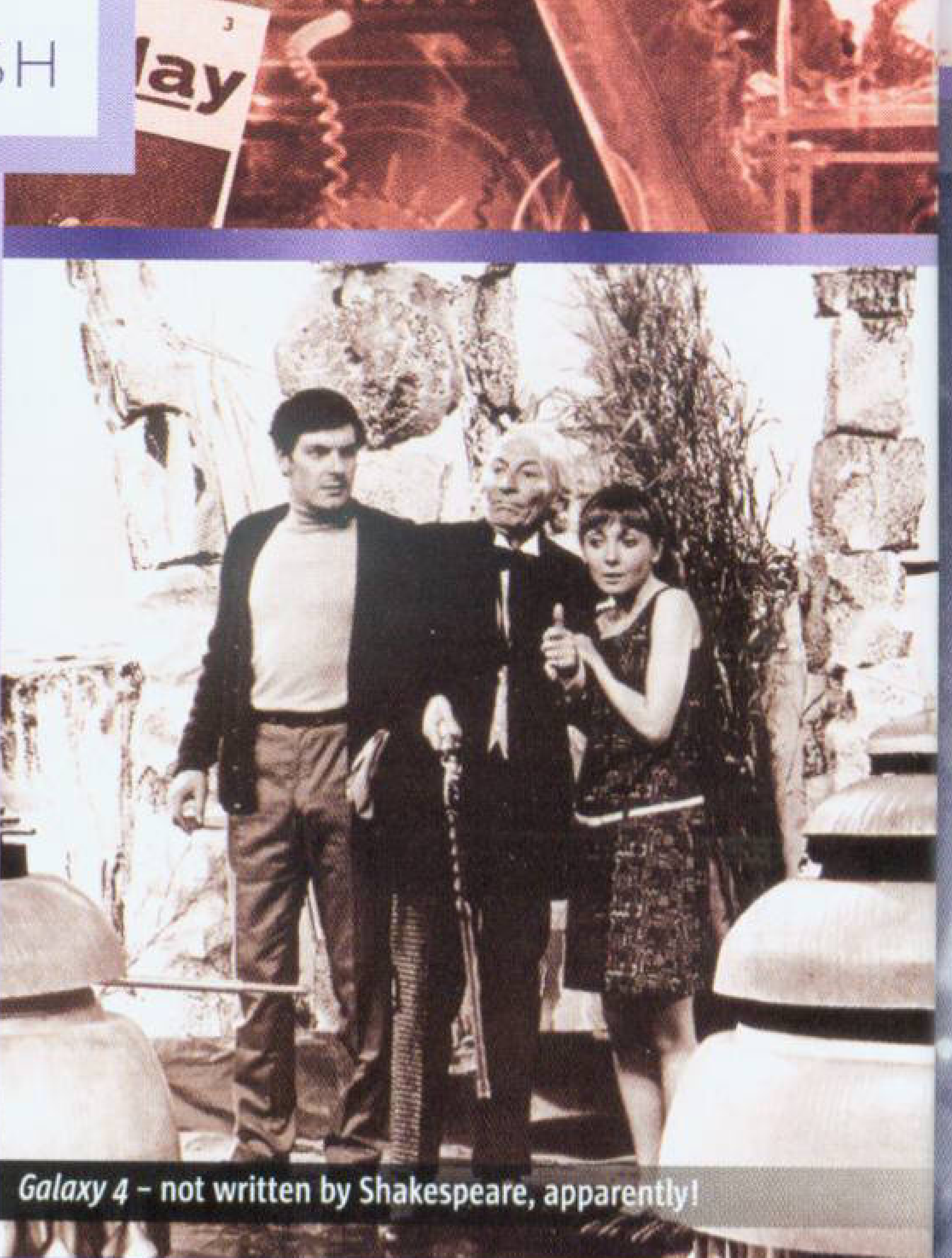
The episodes themselves also came as quite a surprise. "It all seemed so primitive compared to the stuff we see now," he says. "We didn't have the time or the money that many modern programmes have, but we had originality and I think that's very important. I've seen terribly dull programmes that probably cost a quarter of million pounds, and I've seen some excellent independently-produced programmes that probably cost fourpence. When they recorded us talking about *The Time Meddler* I didn't think about how wonderful it would have been if the BBC had given us more money, I tried to remember how we solved our various problems with the budget we were given."

One problem that had nothing to do with money was the show's irascible star, William Hartnell. "John [Wiles] didn't know the man he was dealing with, whereas in a sense I did," says Donald. "I got off to the best of starts with Bill Hartnell, because I had seen a lot of his work and I admired him. As soon as I met him I told him that I knew who he was, and knew about his previous work. We spent some time discussing that before we got on to the subject of *Doctor Who*. I think this reassured him. He was desperately looking for an ally.

"John had been introduced to Bill by Verity Lambert before he took over from her. She had taken him down to the studio and said, 'This is the man who's going to be the new ➤

"I got off to **the best of starts** with **Bill Hartnell**, because **I admired him**. He was desperately **looking for an ally**..."

King Priam (Max Adrian), Vicki (Maureen O'Brien) and Cassandra (Frances White) in *The Myth Makers*.



Galaxy 4 – not written by Shakespeare, apparently!

producer.' Suddenly here was John, this South African gentleman, taking her place. I think Bill was feeling very insecure. And he didn't behave very well when he was afraid. Bill and John absolutely did not hit it off."

Hartnell doesn't sound like someone who would now be considered a 'team player'... "Well, strangely enough a lot of Bill's work had literally been in teams," remarks Donald. "His sitcom *The Army Game*, and the *Carry On* film [*Carry On Sergeant*] were both ensemble productions, but he tended to be brought in from outside rather than being an original part of a production. So, to continue the sporting metaphors, I think he wanted to be part of our team on *Doctor Who*, but he wanted to be the captain, please. And he wanted everyone to acknowledge that, because somehow I think he felt that other people wanted to take the captaincy away from him."

> "If there was **a really important speech** that **the Doctor had to deliver**, then I would **go to Bill** and **butter him up**..."

Then, as now, cast readthroughs were a common part of the production process. By 1965 Hartnell was finding it increasingly difficult to memorise scripts, and he would sometimes ask Donald to simplify his dialogue. "He would suddenly say, 'Can we not lose some of the speech? It's too long, too long.' I would say, 'That's quite all right Bill – we can take that line out here, and that point there can be made by so and so instead.' One would literally lift the lines out of his script and distribute them elsewhere. Often I would hand his lines to Peter Purves [who played incoming companion Steven].

"I don't know why Bill was struggling, but I don't think it can be attributed to old age. I think he was in his late 50s by the time John and I took over. I mean, he was older than us but he wasn't *that* old. And he wasn't as old as he thought he was. Bill had been playing it for something like two-and-a-half years by the time we arrived, and he had sort of begun to believe that he *was* some kind of timeless old man. He had become very attached to the programme in many ways, but as time went on it became clear that he was having problems. If there was a really important speech that the Doctor *had* to deliver then I would go to Bill and butter him up, telling him that I'd written this bit for him specially. He would then work doubly hard, but he was finding it more and more difficult. The battles between him and John didn't help."

Maureen O'Brien, who played Vicki, was another cast-member who complained about the scripts. "After the readthrough we'd have a final run-through before going into the studio, and then a camera rehearsal," remembers Donald. "I'd return at the end of the process, making notes on the script with my blue pencil and writing things like, 'Will Maureen please remember to say so and so.' I think we were doing the Bill Emms story [*Galaxy 4*] when I asked Maureen to remember some particularly important lines and she replied, 'Your writing is not f***ing Shakespeare!'"

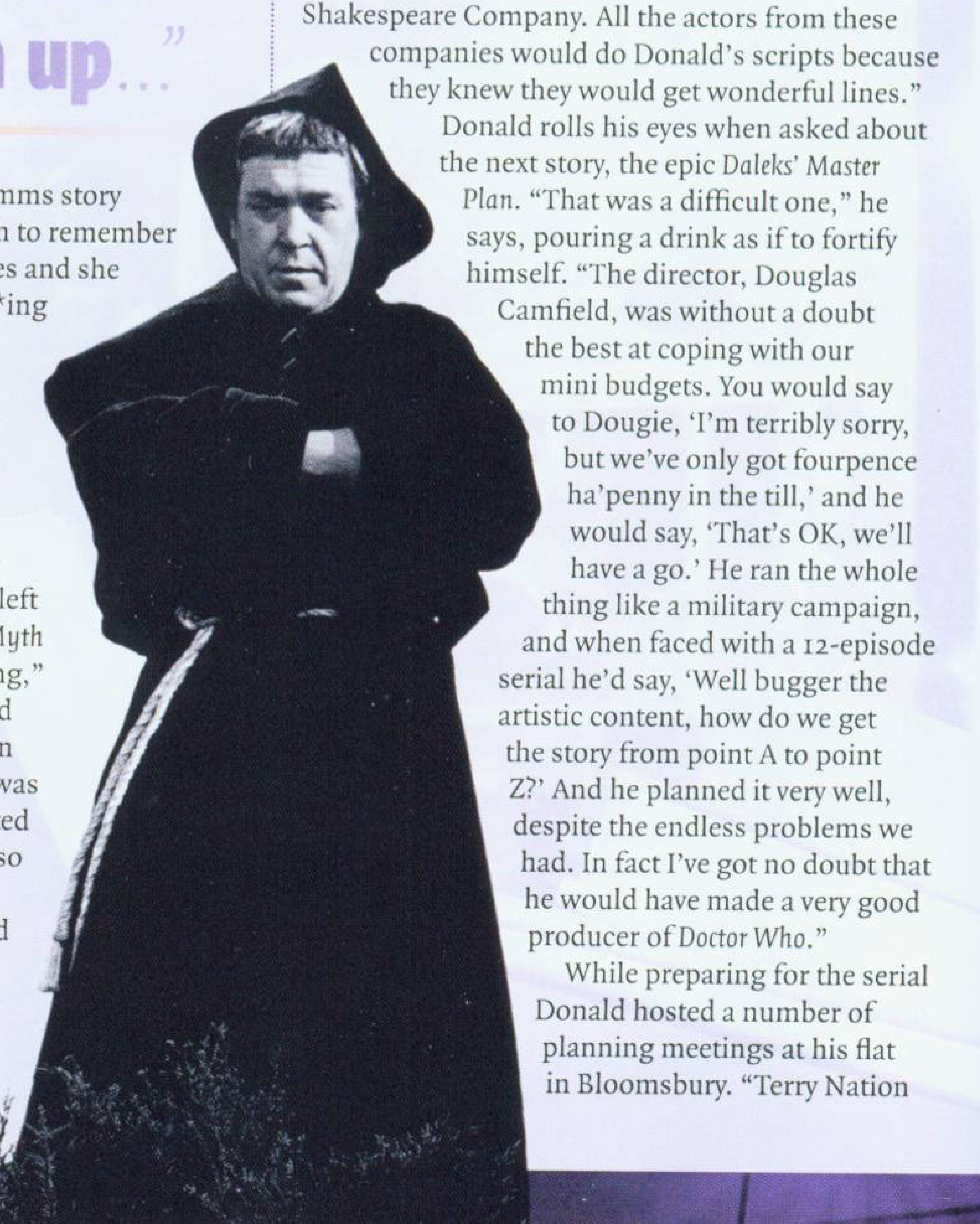
None of the regular cast members appeared in the single-episode oddity *Mission to the Unknown*, and Maureen O'Brien left the series in the next story, *The Myth Makers*. "It was a contractual thing," says Donald. "The writer, Donald Cotton, and I worked together on that part of the script. Maureen was a good little actress and we wanted to give her a jolly good send-off so her character got together with the prettiest young man we could find. Unfortunately Maureen was treated quite badly over that. I thought she knew she was leaving the programme, and I was horrified when I discovered she hadn't actually been told. It was a terrible, terrible thing, and I think it was the one time I got angry with Johnny Wiles. If her agent hadn't told her then we should have done. It was common courtesy. John was horrified himself, and took the blame."

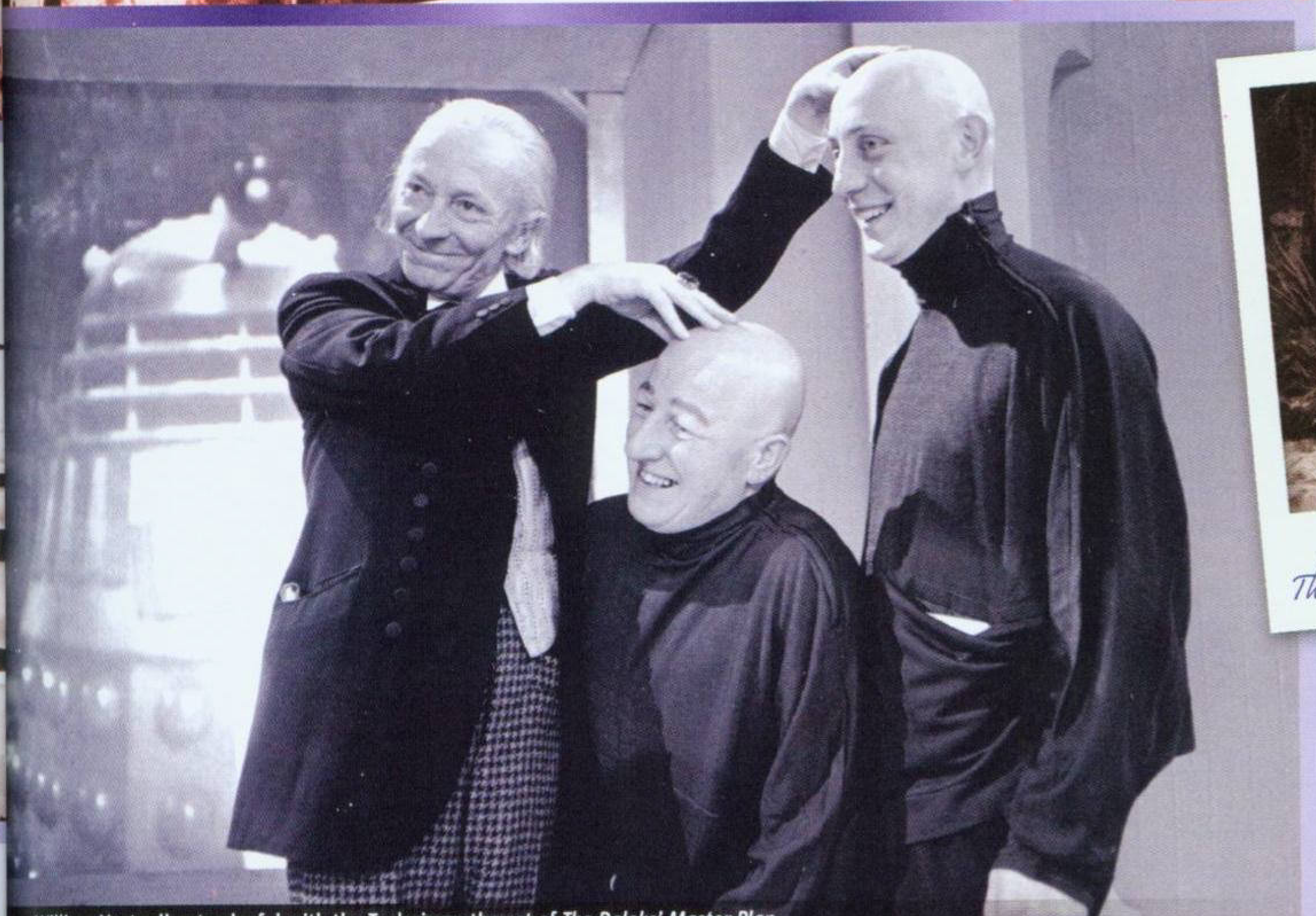
Like *Galaxy 4* and *Mission to the Unknown*, *The Myth Makers* is difficult to properly evaluate because it's now impossible to see. The surviving soundtrack confirms, however, that Donald Cotton's irreverent take on the Trojan War continued the pseudo-historical theme initiated by *The Time Meddler*. "When *The Myth Makers* first arrived it came in the form of a pile of paper about 12 inches high," says Donald. "There was so much material. I went through it chucking out pages like there was no tomorrow trying to find the basic story, and of course it was there. I then worked on that a bit with Donald and explained to him the limitations.

"Donald Cotton was not a natural TV writer but he was a lovely, sweet man and one of the wittiest people I have ever known. He could come up with one-liners that were so funny you wished you'd written them down. He had written some wonderful things for radio, and that's how we got people like Max Adrian [who played King Priam], half the National Theatre and actors from the Royal Shakespeare Company. All the actors from these companies would do Donald's scripts because they knew they would get wonderful lines."

Donald rolls his eyes when asked about the next story, the epic *Daleks' Master Plan*. "That was a difficult one," he says, pouring a drink as if to fortify himself. "The director, Douglas Camfield, was without a doubt the best at coping with our mini budgets. You would say to Dougie, 'I'm terribly sorry, but we've only got fourpence ha'penny in the till,' and he would say, 'That's OK, we'll have a go.' He ran the whole thing like a military campaign, and when faced with a 12-episode serial he'd say, 'Well bugger the artistic content, how do we get the story from point A to point Z?' And he planned it very well, despite the endless problems we had. In fact I've got no doubt that he would have made a very good producer of *Doctor Who*."

While preparing for the serial Donald hosted a number of planning meetings at his flat in Bloomsbury. "Terry Nation





William Hartnell gets playful with the Technix on the set of *The Daleks' Master Plan*.

A visible Visian, from The Daleks' Master Plan.

The First Doctor, William Hartne in his longest-running story.

Mavic Chen (Kevin Stoney), Guardian of the Solar System.

and Dennis Spooner [the story's writers], Dougie, John and myself all got together," he recalls. "In fact we had at least three meetings. So we roughly knew where the story was going and what it would require, and the rest was up to Terry and Dennis. The first six episodes were being written by Terry, and the last six by Dennis. One day Dougie contacted me and said, 'Donald, do you realise that I'm now ten days from filming? Please can I have more than an outline?'

"So I called Terry, to find out what was going on. He said, 'I've got to catch a plane to America tonight. I will deliver the scripts to your flat, and then I'm afraid I will be incommunicado for a few weeks.' I thought, 'Fine, just deliver the scripts Terry, just deliver the scripts...' At about half past eight the doorbell rang, so I went downstairs and opened the door. It was Terry. He said, 'There you are Donald. Don't worry – it'll work.' Then he dashed straight into a taxi and vanished in the direction of Heathrow. I was left holding a large brown envelope, in which were 26 pages of foolscap. He had typed on only one side of each page, and only half of each page at that. This was supposed to be six episodes.

"I was shattered. I rang Johnny Wiles and said, 'Terry has delivered.' He said, 'Oh wonderful, wonderful.' Then I said, 'No, stop there dear fellow – I have to tell you it's only 26 pages long.' There was a long pause on the other end of the line, before he said, 'Donald, I'm afraid you're going to be very, very busy...'"

Working from Nation's story, Donald hastily assembled more detailed scripts for Douglas Camfield to work with. "I wrote the first six episodes myself," he reveals, "and I worked with Dennis on the final episode. That was basically an editing job – because I'd written the first six there were things that needed to be cleared up at the end of the story."

Did he feel any resentment at having to work under such conditions? "No, certainly not over that. I never minded who was being paid for what or anything else as long as I was being paid my salary, which I felt was perfectly adequate. What always mattered most to me was what was up on the screen. If that looks cheap and shoddy then your work is cheap and shoddy. If it looks skimped then your work is skimped."

Unfortunately there was no respite with the next story, *The Massacre of St Bartholomew's Eve*. "Yes, we had problems on that too," he says. "When *Doctor Who* began, John Lucarotti had been offered a contract to write three stories. God knows why. He had delivered two [*Marco Polo* and *The Aztecs*] but the third one was about Vikings, and I felt this was too similar to *The Time Meddler*. I felt we couldn't go down that route again, especially so soon, so I cast around for subjects and came up with the St Bartholomew's Eve massacre. I told him, 'I know a bit about that, so if you need any help give me a shout.' So he went off and wrote four episodes, and when I read them I realised he had obviously done no research at all. I, who at that time had hardly done any research on the St Bartholomew's Eve massacre, knew about four basic facts. I read this and thought, 'Oh, for heaven's sake...' So we had a huge row about this. I told him, 'This is lazy, this is careless, this is rubbish, and we are not going to accept it.'

"He said, 'I will not be spoken to in this way!' and stormed out. Then his agent began to scream at the poor old BBC and the BBC said, 'All right, we'll pay Mr Lucarotti.' And they did. Stupid of them, really. I sent a memo saying that under no circumstances should John be paid for this script – it isn't worth the money and he hasn't done the work. However he was paid for it. This meant that our script budget had no money and we had an empty slot. Johnny Wiles said to me, 'What are you going to do about it? It's your responsibility mate.' So I got to work."

The historical stories in *Doctor Who*'s third season broke a cardinal rule established by the show's original story editor, David Whitaker. In *The Myth Makers*, for example, the Doctor interferes with history by suggesting the use of a wooden horse, a device that gives the Greeks the upper hand over the Trojans. Despite this occasional licence, Donald felt passionately that the programme had a responsibility to its young audience and that Lucarotti had let them down. "Historical accuracy was *hugely* important," he insists. "You must not change the facts of history as far as they are reported because if you do you're in danger of misleading the next generation about what happened back then. That is unforgiveable. The programme was still educational insofar as it was possible to establish historical accuracy. We have huge problems these days because there are people denying past events, dressing them up or whitewashing them. This is what totalitarian regimes do, and it's dangerous. It's Orwell's Ministry of Truth, and we've got it here."

The Ark returned the series to the realms of science-fiction. Donald can muster very little enthusiasm for the story, although John Wiles credited him for making a significant input to the scripts. "*The Ark* was very much Johnny's," says Donald half-heartedly. "He was mad about it, but I felt it was tottering down the route of Arthur C Clarke, and that sort of thing isn't my favourite bedtime reading. I just went along with it."

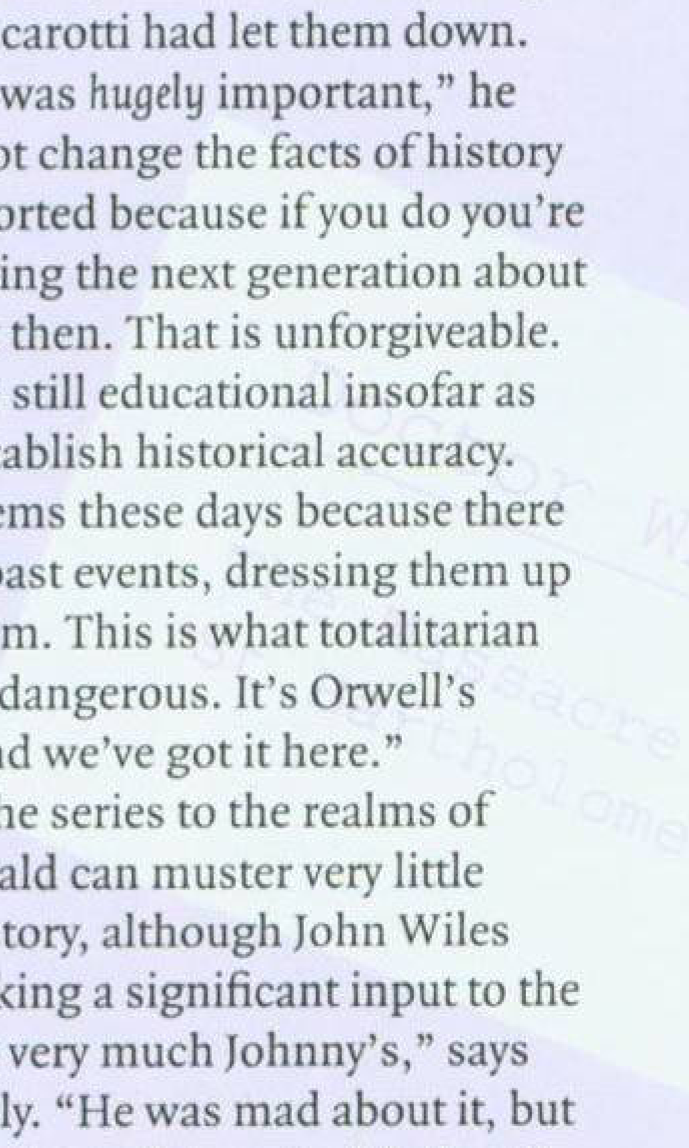
Something that Wiles was no longer prepared to go along with was William Hartnell's increasingly antagonistic behaviour.

THE **FACE** OF **GOD**

While working on *Doctor Who*, John Wiles and Donald Tosh collaborated on an idea for an unproduced story called *The Face of God*, in which the TARDIS would have been stopped in its tracks by an awesome celestial being.

"I remember discussing it with John," says Donald. "For a start I remember I didn't want a human face. God created man in His own image, but what is God's image of Himself? Artists often flatter themselves in their self-portraits. Johnny and I debated this for some time – I'm not a creationist but I believe in God. Johnny was an atheist."

Why was the story not developed? "Well, we knew we were dealing with impressionable young minds so I have a feeling Johnny went to see Sydney Newman to tell him about what we were contemplating. I think I'm right in saying it was Sydney who vetoed the idea, saying that we were going too far. We knew perfectly well that it would cause offence."



John Wiles, Doctor Who producer between 1965 and 1966.

WHO'S THE BEST?

"Bill Hartnell was one of the best Doctors," considers Donald, which is surprising given that he and John Wiles plotted to remove him from the role in *The Celestial Toymaker*. "I should add that I think that statement was truest in the early days when Verity was dealing with him."

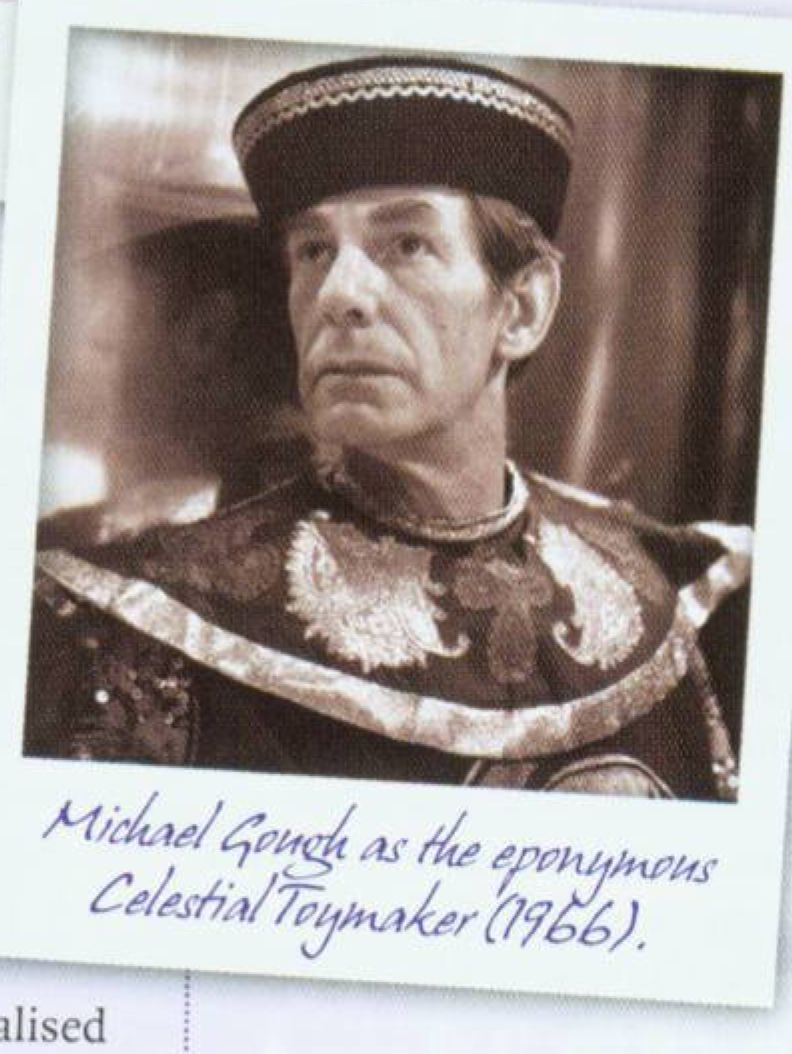
Donald has some typically forthright views when it comes to some of the actors who followed in Hartnell's footsteps. "In a sense Pertwee's was a perfectly fine performance but he was working with such a rubbish concept. Tom Baker never worked, although I liked the scarf because it reminded me of the one my wife knitted for me when I worked on *Doctor Who*.

"If you look at the various acting performances none of them were that bad, but not all the Doctors were well served by their scripts. An actor can't give a fabulous performance unless the material is there. The best actor to play the Doctor was Patrick Troughton, but they gave him a totally silly persona."

So which actor gave the best performance? "To me it was Christopher Eccleston," he says emphatically. "Here was a perfect combination of an excellent actor and excellent scripts, and they both worked together."

The Massacre of St Bartholomew's Eve was rewritten by Donald.

Dodo and a Monoid in The Ark (1966).



Michael Gough as the eponymous Celestial Toymaker (1966).

Hartnell's contract was due for renewal during the next story, Brian Hayles' *The Celestial Toymaker*. As with *The Massacre of St Bartholomew's Eve* and the first half of *The Daleks' Master Plan*, Donald extensively rewrote the scripts. In the fourth and final episode he added a scene in which the Toymaker changed the Doctor's appearance, allowing a new actor to be cast in the role. While not exactly a regeneration in the now familiar sense, it was a remarkably prescient innovation. "Bill had begun to lose it," says Donald, explaining his justification. "He was not giving, if you like, the professional performance we expected of him."

As ever, during this disaster-prone era in the show's history, things did not go to plan. Donald Wilson stepped down as Head of Serials and was replaced by Gerald Savory, who decided that Hartnell's contract should be renewed. In December 1965 a frustrated and exhausted John Wiles resigned from *Doctor Who*. By this time Donald had rewritten *The Celestial Toymaker* and the next story, Donald Cotton's *The Gunfighters*, had been commissioned. "Johnny was leaving, and I had no idea who the new producer was going to be," he remembers. "I said, 'Look, if you're not going to tell me who's taking over then I will leave too.' Another problem was my relationship with Gerald Savory, who was now my ultimate boss. I had worked with Gerald at Granada. The old boy's been dead for years, but I don't really want to go into the problems I had with him there.

"Anyway, I went home and discussed it all with my wife, and she quite rightly told me I needed to take some time off for a rethink. I had been with the BBC for nearly five years and I need a holiday. I went in and had a very sticky meeting with Gerald and asked for a break before I came back on staff. He eventually agreed to delay the signing of my new contract and my wife and I went to France. When I came back I walked into my office and there was Gerry Davis, the new story editor of *Doctor Who*. He said, 'I'm terribly sorry Donald, we had to slightly rejig *The Celestial Toymaker*.' Before I went on holiday the director [Bill Sellars] and Johnny had both read my script of *The Celestial Toymaker* and agreed it was fine. Gerry then showed me his version, which I can only describe as a pantomime script."

Why did Gerry Davis rewrite it? "Because Gerald told him to. Gerald hated it. Brian Hayles' original scripts had included a grotesque aunt and uncle who were key protagonists. Totally stupidly I was going to name them after an aunt and uncle of mine, and then I thought we would acknowledge Gerald's arrival and name them after *George and Margaret*, a very successful play Gerald had written in the 1930s. I went to see Gerald to ask his permission, and he looked surprised. He obviously hated the idea but didn't have the courage to tell me. Anyway, when Gerald read my scripts and realised that George and Margaret were kind of vampiric, nightmarish characters he suddenly hated the whole thing. He said it was too frightening for children and must be rewritten. I was in France, so Gerry did it himself."

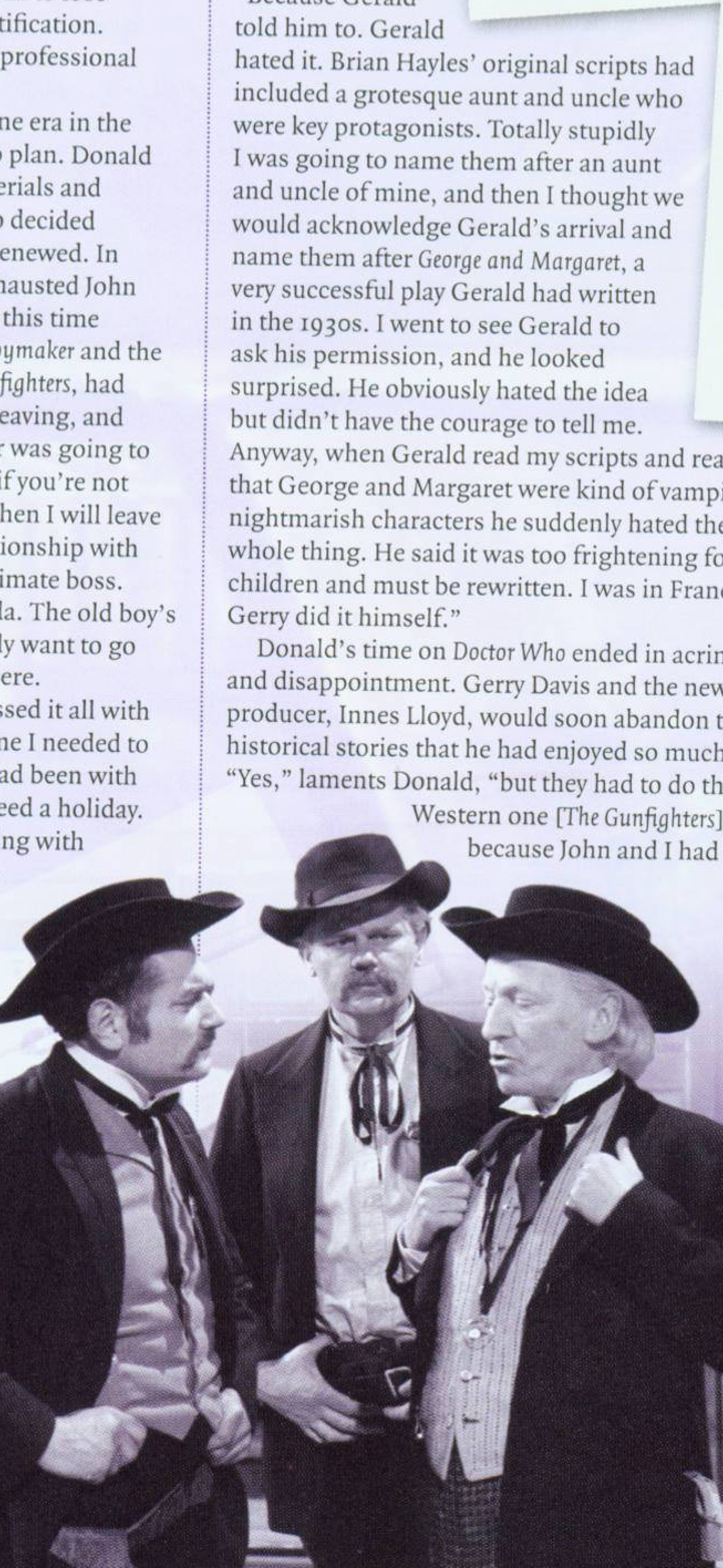
Donald's time on *Doctor Who* ended in acrimony and disappointment. Gerry Davis and the new producer, Innes Lloyd, would soon abandon the historical stories that he had enjoyed so much. "Yes," laments Donald, "but they had to do the Western one [*The Gunfighters*] because John and I had commissioned it. Donald Cotton didn't deliver it until after I left and Gerry didn't know what to do with it."

Is he saying that Gerry Davis should have treated *The Gunfighters* differently? "I don't know, because unfortunately I never saw the original scripts. I do know that Donald Cotton had a lot of specialist knowledge about the era. He had written a musical for the Third Programme on the radio, setting one of the Greek myths in the Wild West. He wrote a number of musicals for the Third Programme, and if they're lost it would be absolutely tragic as some of them were very funny."

The Gunfighters is still quite amusing in places, though? "Yes," says Donald, "but is should have been funnier.

"When I was working on *Compact* Gerry Davis was dumped on me as a trainee story editor. He was full of ideas of his own which, for want of a phrase, had about as much bearing on the programme as salted peanuts. I felt he had to be put on a programme he had created himself. As an editor of anyone else's work, forget it. I was supposed to write a report about him, and I said he was a nice personable lad, or some other such patronising remark. I almost refused to be frank because I suspected that once you actually put these things down on paper the BBC preserved these memos for years."

Together with Kit Pedler, Gerry Davis created the Cybermen. Surely he deserves some credit for that? "Well," says Donald, "from what I could see a Cyberman was a Dalek on two legs."



Donald thought that Gerry Davis' script for *The Celestial Toymaker* was "a pantomime".

The BBC renewed Donald's contract and he went on to script edit other productions for the drama department from the late 1960s to the early '70s. *Doctor Who* continued to change and develop, not always in ways he admired. "To go back to what I was saying about Sydney Newman, I think you have to remember that *Doctor Who* is adventure stories for children. You mustn't break the conventions that you originally set out. They did this with Jon Pertwee when they made his Doctor a member of the Establishment, for heaven's sake. This is the *last* thing the Doctor should be. And I think the programme really lost its way in the 1980s. I can see why it was taken off. Really it should have happened before poor old Sylvester McCoy came along – he is actually an extremely good actor but he came across like some sort of nutty bit-part player. I mean it really was awful."

In recent years, however, Donald's faith in *Doctor Who* has been restored. "I think that what Russell T Davies did with Christopher Eccleston and the early David Tennant episodes was brilliant. The storytelling was *immaculate*. You know, Johnny Wiles and I had very strong views about where *Doctor Who* should go, which we agreed on totally. I'm delighted to say that the lovely people who are doing it now have gone down our path rather than that of our successors. Johnny and I believed that *Doctor Who* should be every child's favourite nightmare, and the programme is much darker now than it ever was."

So what was the problem with the last series or two? "When we got into the period I describe as 'The Cult of Tennant' I felt it started to lose its way," he explains. "There was something slightly sinister and elusive about Eccleston. You didn't quite know how he was going to behave. Tennant is a very, very good actor, but he likes to be liked too much. He doesn't want to lose his fan base, and you can see it. Laurence Olivier was the same actually, so he's in very good company."

David Tennant has, of course, just given way to the Eleventh Doctor, Matt Smith. Donald is reserving judgement. "Whether the new producers can convince anyone that someone who is 20-something is a timeless figure remains to be seen. I mean, we were already pushing it a bit with Tennant, and we're certainly pushing it with the new chap. I'm sure the sharks can't wait to have a go at this young man. I feel I should go and light candles for him."

But surely the upcoming series is coming from a position of great strength? "Eccleston had a huge amount of experience and Tennant had just about enough," he considers. "I certainly wish everyone luck with the new series but, as I said, the sharks are circling out there and they love blood."

Donald pours himself another glass of wine and recounts some horror stories about working with Peter Cushing on the 1968 series *Sherlock Holmes*. There were further traumatic experiences on the short-lived 1970 series *Ryan International*, which starred Kieron Moore as a Paris-based lawyer, and it's perhaps not surprising that he opted for a change of career in the 1970s. He subsequently worked for English Heritage in Cornwall and, now a widower, has retired to a small village in East Anglia. "I've got a tiny BBC pension which will see me out," he says stoically. "I'm fine. I'll survive."

Old habits die hard, however, and he tells me he has to go home to write a book review for a local magazine. "I'm still working," he says, with a smile. "And if anyone wants an old-fashioned editor I'm available!"

Donald Tosh: still available for editing work in 2010!

> "You **have to remember** that *Doctor Who* is **adventure stories for children**. You **mustn't break** the **conventions**..."

The DONALD TOSH stories

A bluffer's guide to the tales Donald worked on...

The Time Meddler by Dennis Spooner
The Doctor (William Hartnell), Vicki (Maureen O'Brien) and new companion Steven (Peter Purves) arrive in England in 1066. They discover that invading Vikings are being abetted by the time-travelling Monk (Peter Butterworth), an anarchic member of the Doctor's own race.

Galaxy 4 by William Emms
On an alien planet the Doctor, Steven and Vicki are caught in a conflict between the Amazonian Drahvins and the grotesque, ammonia-breathing Rills. During the race to escape the disintegrating planet the Doctor realises that appearances can be deceptive...

Mission to the Unknown by Terry Nation
On the inhospitable jungle planet Kembel, Space Security Service agent Marc Cory (Edward de Souza) uncovers a Dalek plot to conquer the Solar System. (*This single episode prequel to* The Daleks' Master Plan *is the only story in the show's history to feature neither the Doctor nor his companions.*)

The Myth Makers by Donald Cotton
The travellers are separated during the Trojan War: the Doctor is hailed as a god and forced to help the Greeks, while Steven and Vicki join the besieged Trojans. Vicki decides to stay behind on Earth, and awestruck handmaiden Katarina (Adrienne Hill) takes her place in the TARDIS.

The Daleks' Master Plan by Terry Nation, Dennis Spooner and Donald Tosh [uncredited]
The Daleks' most audacious plan is sabotaged when the Doctor steals the taranium core of their latest weapon, the Time Destructor. Over the course of an epic battle the Doctor encounters Mavic Chen (Kevin Stoney), the corrupt Guardian of the Solar System, and Katarina is killed.

The Massacre of St Bartholomew's Eve by John Lucarotti and Donald Tosh
The Doctor and Steven arrive in Paris in 1572, as the Catholic Queen Mother, Catherine de Medici (Joan Young), schemes to murder the country's Protestants. Steven is appalled to discover that the Abbot of Amboise, a Catholic conspirator, is none other than the Doctor...

The First Doctor: a dead ringer for the Abbot of Amboise

The Ark by Paul Erickson and Lesley Scott
The Doctor, Steven and their new travelling companion Dodo (Jackie Lane) land on a spaceship in the far future. The ship is carrying Earth's surviving humans, as well as plant and animal life, on a journey to the distant planet Refusis II. Humanity is threatened not only by the subservient Monoids, but by Dodo's common cold...

The Celestial Toymaker by Brian Hayles, Gerry Davis and Donald Tosh [uncredited]
The TARDIS and its crew are held captive by the immortal and seemingly all-powerful Celestial Toymaker (Michael Gough). As Steven and Dodo fight for their lives in a nightmarish world of fantasy, the Doctor engages the Toymaker in a deadly battle of wits.

The Gunfighters by Donald Cotton
The Doctor is suffering from toothache, but he could have found a better dentist than Doc Holliday. The year is 1881 and the place is Tombstone, Arizona. Once again the travellers have arrived at a flashpoint in history – the gunfight at the OK Corral...

Oh, Mummy! Cushions at the ready, as **Alan Barnes** unearths the truth about a TV treasure dating back to the year 1975...

Pyramids of Mars

"I shall mingle with the Mummies, but I shan't linger."

Notoriously, the *Daily Express*' Jean Rook described *Pyramids of Mars*' '7ft., grey-bandaged Egyptian mummies' as 'strong, if not fetid, for a children's programme' – and rued that 'while I was frying his fish fingers, my child was alone in a room with a programme which could have screwed up and permanently crunched his nerve with one mummified hand' [*Who do you think you are, scaring my innocent child?*, 11 February 1977].

She was wrong, of course. It was the curtain that did it.

It's the end of Part Three: approaching the innermost chamber of Sutekh's Tomb, the Doctor pauses (just for a microsecond, but it felt like hours), reaches out towards the curtain in front of him (tapestry, actually, but aged five-and-a-half I wouldn't have known the difference), pulls it aside (gingerly, but purposefully), and then... and *then*...

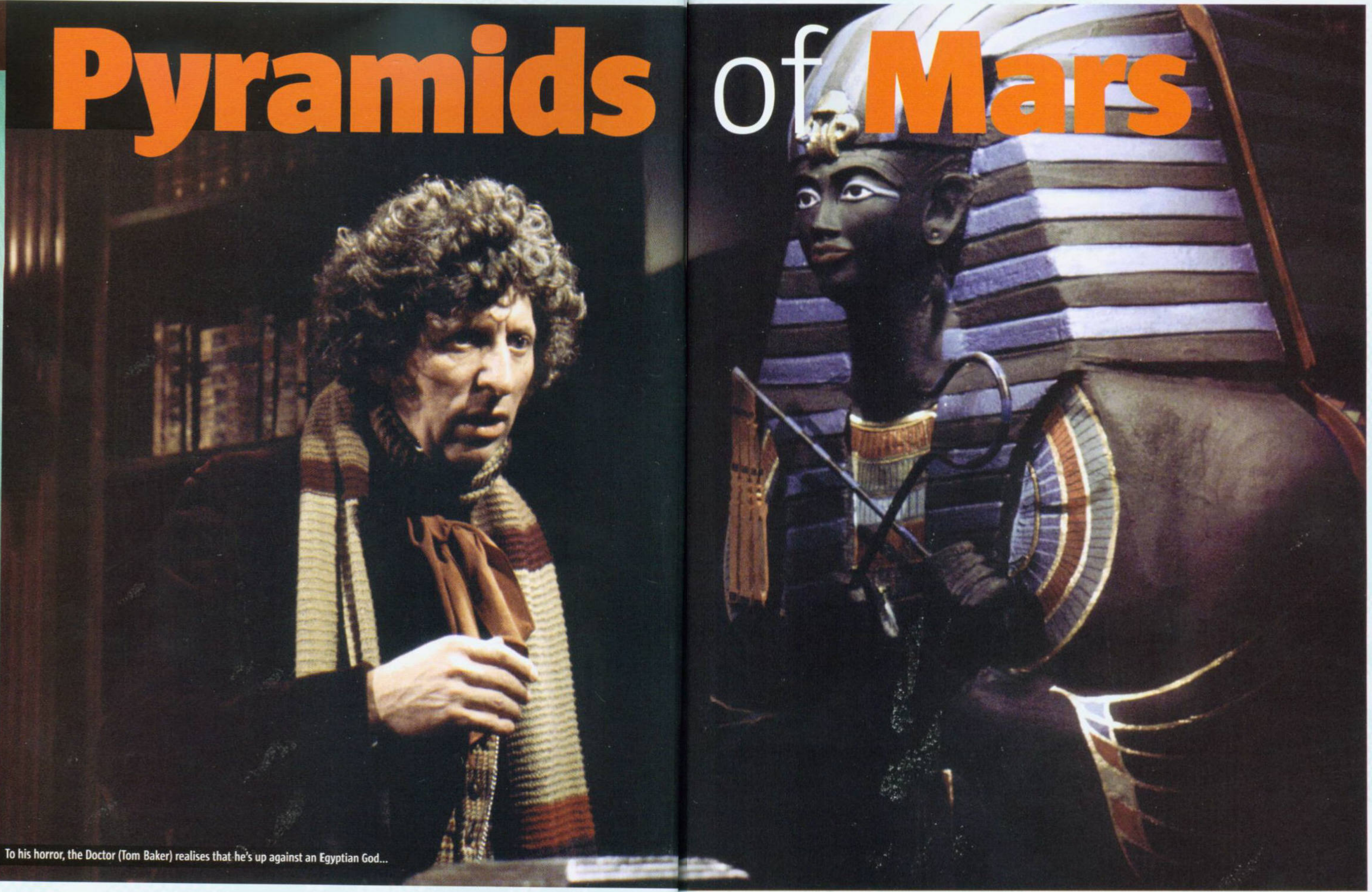
... and then my nerve was screwed up and crunched. Not permanently (Rook was wrong about that), but long enough to ensure I was forbidden from watching *Doctor Who* again, for all of four years.

It felt less like a punishment; more a relief.

So much for the childhood anecdote, which I use to illustrate the point: whatever it is about *Pyramids of Mars*, it isn't obvious. It wasn't the mummies, as Rook believed; it was that curtain. Likewise, it isn't the story, the plotting – which, as this *Fact of Fiction*'s gimlet-eyed analysis will show, is surely deficient in places, if not plain poor.

Pyramids of Mars raises many questions. Foremost among them: what is it about *Pyramids* that negates and nullifies so many perfectly reasonable objections? Because – despite its many weaknesses; despite *the* hand (oh, you'll see!) – it remains, unobjectively, incontrovertibly, one of the finest *Doctor Who* adventures ever transmitted.

The answer, I suspect, lies behind that curtain. But I still don't want to look.



To his horror, the Doctor (Tom Baker) realises that he's up against an Egyptian God...

PART ONE
BROADCAST: 25 OCTOBER 1975

Professor Marcus Scarman (Bernard Archard), an archaeologist, enters an ancient Egyptian tomb – which he finds to be untouched.

"This tomb must date back to the 1st Dynasty of the Pharaohs!" gasps the Professor – *ie*, somewhere between 3100 and 2890 BC. Later, we'll discover that the tomb is sited in the region of Saqqara – where most of the royal tombs of the 1st Dynasty indeed reside, and which indeed attracted the attention of several British archaeologists of the day (1911): Cecil Firth (1878-1931) and James Quibell (1867-1935), for example.

Director Paddy Russell's shortlist for the role of Marcus Scarman included: Christopher Benjamin (previously Sir Keith Gold in *Inferno*, 1970; later Jago in *The Talons of Weng-Chiang*, 1977; and most recently Colonel Hugh Curbishley in *The Unicorn and the Wasp*, 2008); Leonard Sachs (previously de Coligny in the Russell-directed *The Massacre of St Bartholomew's Eve*, 1966; later Borusa in *Arc of Infinity*, 1983); and Peter Welch (a Redcoat Sergeant in *The Highlanders*, 1966; then Mr Morgan in the story that immediately followed *Pyramids*, *The Android Invasion*, 1975). Most intriguing, however, was the inclusion of Ronald Howard – who'd featured as tomb-breaking Egyptian explorer John Bray in Hammer Film Productions' *The Curse of the Mummy's Tomb* (1964).

Terrance Dicks' Target Books novelisation *Doctor Who and the Pyramids of Mars* (1976) explains how Marcus, intrigued by rumours of the existence of a hidden Black Pyramid, 'centre of some secret native cult', spends many long years – and 'many English sovereigns' – seeking information in the bazaars of Cairo. Eventually, he meets Ahmed, 'whose love of gold had finally overcome his fear'; journeying together into the desert 'for many days', they arrive at a secret pyramid 'of unfamiliar design, tucked away in a valley still unvisited by other Egyptologists...'

Raising a tapestry, he finds the 'Eye of Horus' carved into the entrance to the inner chamber, and calls for Ahmed (Vik Tablian), one of three workmen, to bring his lantern over – but the Eye pulses red, and all three of his men take fright...

Translated, Ahmed's terrified babblings state: 'If you cross the threshold of the gods, you will die!'

The Professor uses a pickaxe to break into the inner chamber... where, bathed in a weird green light, he collapses to the floor.

The TARDIS is travelling through space. Sarah Jane Smith (Elisabeth Sladen) enters the control room, wearing a dress from the TARDIS wardrobe.

As per the script, Sarah is wearing 'a dress of faintly Edwardian style'. It may indeed have been worn by the Second Doctor's companion Victoria, but it's not Victorian!

> '**Lewis Greifer's original storyline** was set in and around **the British Museum**, where a **sarcophagus was found** containing **Sebek**...'

Uncanny, isn't it, that Sarah should choose to put on Edwardian-style period gear just before the TARDIS is dragged off-course... to 1911?

The ship is returning to Earth, but the 750-year-old Doctor (Tom Baker) wonders if he shouldn't find "something better to do" than run around after the Brigadier.

The preceding serial, *Planet of Evil* (1975), concludes with the Doctor reminding Sarah that they're already 30,000 years late for their appointment in London – *ie*, the date with the Brigadier made in the closing moments of *Terror of the Zygons* (1975), the serial before.

Sarah goes 'Victorian'.

The TARDIS is jolted. Sarah stumbles to the floor – and suffers a vision of "a terrible face," with bestial features...

When Sarah looks up from the floor, her Edwardian-styled hairband has (seemingly) vanished – never to be seen again!

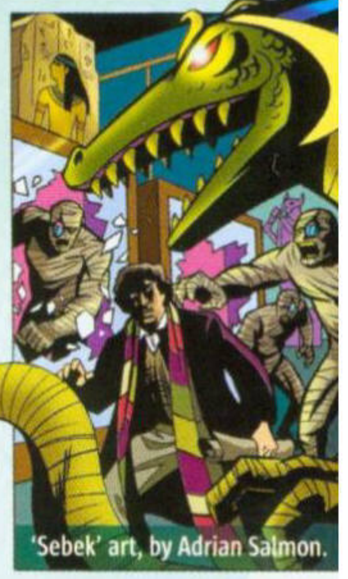
Sarah's vision is one of a very few plot elements which could be said to have originated in Lewis Greifer's initial story outline of July 1974: in Part Three, Scots agronomist Dr Robertson was to have been 'beset by terrifying visions of half-man/half-animal creatures from Egyptian mythology'. In his comments on this first outline, Holmes had suggested that the villain Seth should be seen sooner than Part Four – as a projection, perhaps...?

The TARDIS lands, and the travellers emerge into a room full of Egyptian relics. Some "vast impulse of energy has drawn the TARDIS off-course," to the Old Priory – the house that stood on the site of the current UNIT HQ, before it burned down.

None of the treasures in the Egyptian room appear to match those seen earlier, in Sutekh's Tomb. In Terrance Dicks' novelisation, the majority predate Marcus Scarman's final expedition: 'Nasty old rubbish, Collins [the butler] called it. But Mr Marcus was mad on it, had been ever since he was a child. From the very beginning he'd turned this room into a kind of museum...'

ESSENTIAL INFO

- The third of the six serials making up *Doctor Who*'s thirteenth season, *Pyramids of Mars* (1975) details the Doctor and Sarah's struggle to prevent the restoration of the imprisoned alien god Sutekh – the Destroyer of ancient Egyptian lore.
- *Pyramids of Mars*' turbulent development began in May 1974. Perhaps inspired by a renewed interest in all things Egyptological following the phenomenal success of the 'Treasures of Tutankhamun' exhibition – which opened at the British Museum on 30 March 1972, and continued to tour the world until 1979 – *Doctor Who* script editor Robert Holmes asked his former ATV colleague Lewis Greifer to develop a 'living mummy' adventure.
- Set in the present day, and featuring the Brigadier – who ended up 'green-faced and mummified' during the course of the story – Greifer's first attempt at a storyline concerned the efforts of the crocodile-headed god Sebek and his bandaged minions to sow the surface of the Moon with a doctored miracle grain, thereby (apparently) destroying the Earth's life cycle.
- The storyline was extensively reworked throughout July 1974 before Holmes agreed to commission four full scripts, to be delivered on 9 September... but Greifer delivered the first episode alone a fortnight late, on 23 September. With 10,000-year-old wild rice being stolen from a ancient Egyptian sarcophagus in order to pollinate dead Mars, the script had drifted away from the sort of scenario Holmes had envisaged: 'giant mummies wrapped in decaying bandages stalking their victims through studio fog'. The remaining three episodes, delivered on 15 November, were also judged in need of extensive work – but Greifer left the country to teach Television Studies in Israel soon after, becoming all-but-uncontactable.
- By early March 1975, with location filming due to commence late in April, Holmes had resigned himself to authoring a hasty 'page one rewrite', ultimately credited to the pseudonymous 'Stephen Harris'.
- Much refined throughout rehearsals, Holmes' scripts entered studio in May, with almost all of Parts One and Two being recorded on Monday 19 and Tuesday 20 respectively; almost all of Three and Four were then recorded on Monday 2 and Tuesday 3 June in turn.
- Despite the desperate circumstances of its genesis, *Pyramids of Mars* remains one of the most popular *Doctor Whos* ever, ranking seventh in **DWM**'s *Mighty 200* poll of 2009.



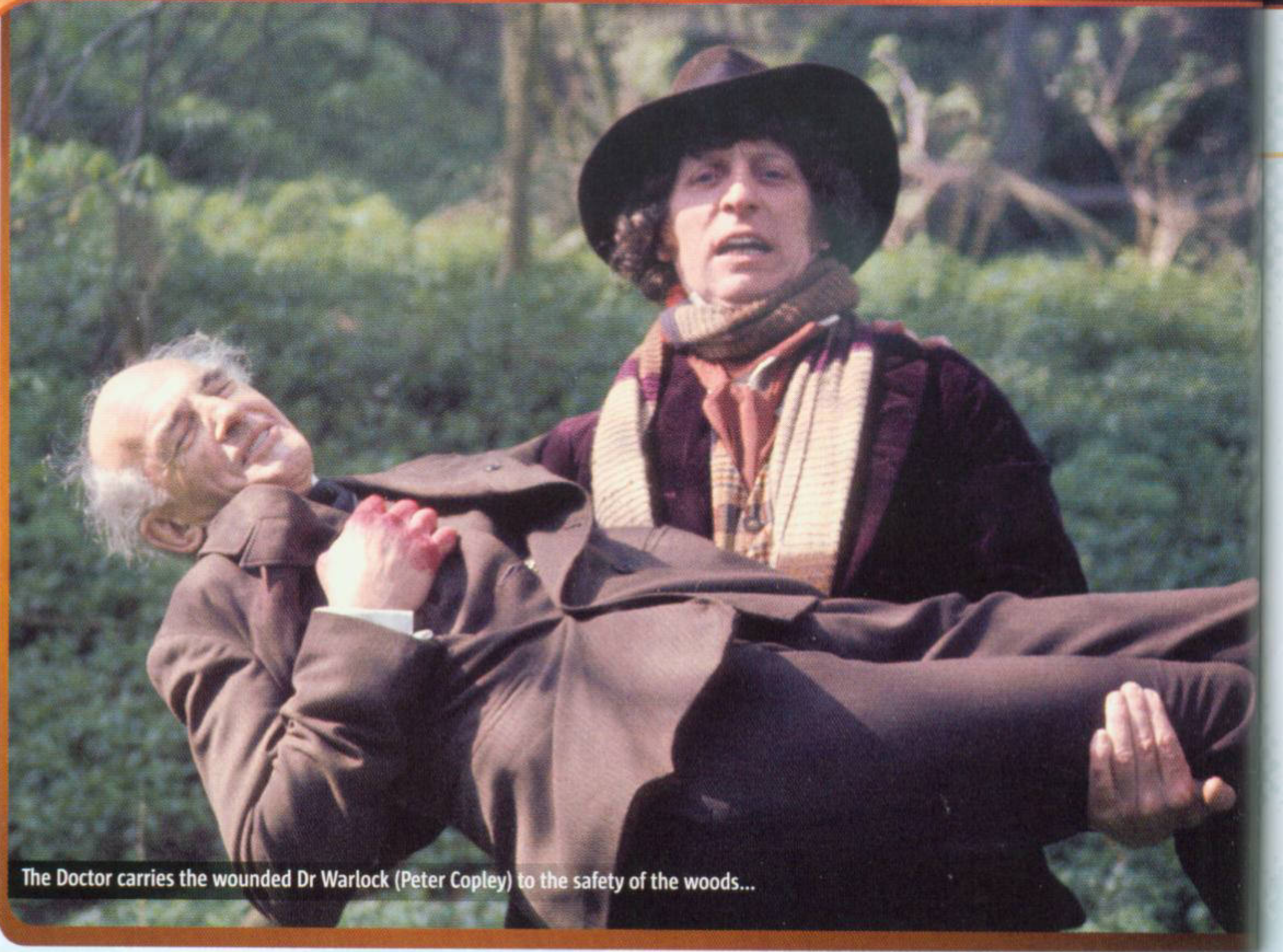
'Sebek' art, by Adrian Salmon.

Much of Lewis Greifer's original storyline was set in and around the present-day British Museum – where a newly-arrived sarcophagus was found to contain the still-alive Sebek. Noting that such a sarcophagus could no longer be freely looted from beneath Egypt's sands, Holmes instead proposed that the sarcophagus might have been in Britain for many years – or dredged up from a shipwreck, perhaps. By setting his version of *Pyramids of Mars* in the past, Holmes overcame this logic problem at a stroke. Likewise, having noted that permission to film in the real British Museum would be all-but-impossible to obtain, Holmes had instructed Greifer that the sarcophagus should not be opened in its public galleries, but a back room. By relocating the majority of the events to an English country house festooned with Egyptian relics – a private museum, effectively – this problem, too, was overcome.

In doing so, however, Holmes created no less of a plot hole: why, then, does Sutekh go to all the time and trouble of transporting these relics – later revealed to comprise at least 4 x service robots, 4 x 'generator loops', 1 x time/space tunnel and 1 x flat-packed Osiran war missile – to England? On the face of it, there's no benefit. Certainly, it's quiet in and around the Old Priory – but is it really *less* quiet than, say, anywhere in the Egyptian desert, where walking mummies might seem a shade less incongruous? The artefacts are in packing cases, too, suggesting that these items have *not* arrived by time/space tunnel – which would have been a far more logical course. Consider the difficulties involved in smuggling ancient antiquities out of Egypt, without attracting press (or Customs) attention – when the discovery of Tutankhamun's tomb just eleven years later caused a worldwide sensation!

In Terrance Dicks' retelling, Sarah's vision of Sutekh's "terrible face" had been heralded by a 'deep thrumming noise... like a discord from a giant organ'. On arrival at the Priory, she hears the same sound again, coming from the direction of the Organ Room – which causes her to say, fearfully: 'That thing that came into the TARDIS – it must be here, somewhere in this house...'

Close by, a man named Ibrahim Namin (Peter Mayock) plays uncanny chords on an organ – using a mirror to keep watch on an upright sarcophagus.


The Doctor carries the wounded Dr Warlock (Peter Copley) to the safety of the woods...

The shortlist for Namin included Renu Setna (later the Intern in *The Hand of Fear*, 1976).

A retainer, Collins (Michael Bilton), announces the arrival of local resident Dr Warlock (Peter Copley) – who forces his way in, demanding to know why Professor Scarman's brother, Laurence, has been barred from this, the Professor's house.

The shortlist for Collins included: Eric Francis (previously the First Elder in *The Sensorites*, 1964); and Arthur Hewlett (later Kalmar in *State of Decay*, 1980; and Kimber in *The Trial of a Time Lord* Parts Nine and Ten, 1986).

The shortlist for Warlock included: Andrew Lodge (previously First Assistant in *The Savages*, 1966); and John Baskcomb (previously Rossini in *Terror of the Autons*, 1971).

Namin produces a letter of authority, proving that he is acting according to the Professor's instructions: to store the relics recovered during the course of his expedition, and to allow no-one into the house until he returns.

Collins enters the Egyptian Room; presuming the Doctor and Sarah arrived with Warlock, he advises them to retreat the way they came. They exit via a window.

Four days' worth of location filming took place at the private Stargrove estate near Newbury, Hampshire, between Tuesday 29 April and Friday 2 May 1975. The same location also featured in *Image of the Fendahl* (1977); its history is related in *The Fact of Fiction*, **DWM** 379.

Watching them go, Collins fails to notice an upright sarcophagus beginning to open...

In a few moments' time, the robot Mummy emerging from the sarcophagus needs to be arisen by means of Namin's ring. So why's it rising now?

Passing the Organ Room window, the Doctor and Sarah hear Warlock threatening Namin with the prospect of involving the police. Collins' cry causes the pair to exit; the Doctor and Sarah enter via the window...

The clearance between ground and window in the Stargrove exterior shots is noticeably greater than is implied when Baker and Sladen step through into the studio interior here!

Warlock examines the strangled Collins' corpse – but Namin pulls a pistol on him: "Now you have seen too much..." Approaching from behind, the Doctor loops his scarf around Namin's shoulders – whose shot goes wild, wounding Warlock in the shoulder. The Doctor, Sarah and Warlock escape. Namin opens the nearby sarcophagus, revealing a bandage-wrapped figure. He points his ring at it, and begins to recite an incantation...

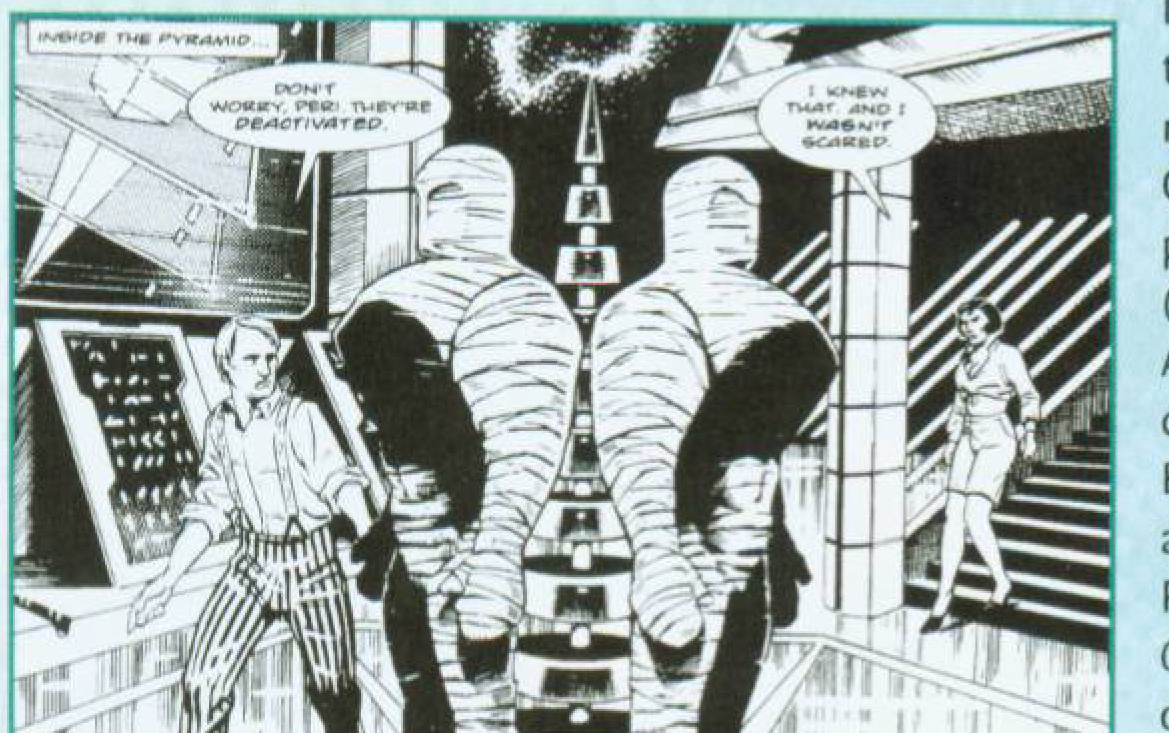
Translation: 'In the name of Sutekh, I command thee – rise!'

The reason why the (polystyrene) sarcophagus is significantly fatter than any real sarcophagus excavated from Egypt now becomes clear: it has to accommodate one of the three actors in one

SET ASIDE...

The rich mythology that so inspired Robert Holmes has inspired many more to author fictions extrapolated from *Pyramids of Mars*. Mark Stammers' *Scarab of Death*, for example – a short story in the anthology *Decalog*, edited by Stammers and Stephen James Walker (Virgin Publishing, 1994) – takes the Fourth Doctor and Sarah on a visit to the ruins of Phaester Osiris, where they meet members of the Cult of the Black Pyramid hell-bent on resurrecting the sleeping Horus...

Many have set the Doctor against others of the 740 gods listed in the tomb of Tuthmosis III. Justin Richards' *Missing Adventures* novel *The Sands of Time* (Virgin, 1996; available to download for free at *www.bbc.co.uk/doctorwho/classic/ebooks/sandsoftime/index.shtml*) is both a semi-sequel to *Pyramids* and an homage to Bram Stoker's mummified romance *The Jewel of Seven Stars* (1903), in which the Fifth Doctor's companion Nyssa becomes a repository for the essence of Sutekh's contemporary, the no-less-deathly Nepthys. Barnaby Edwards' audio drama *The Bride of Peladon* (Big Finish Productions, 2008), has the Fifth Doctor (Peter Davison), Peri (Nicola Bryant) and his ancient Egyptian companion Erimem (Caroline Morris) drawn into an encounter with the lioness-headed Sekhmet (Jenny Agutter), Queen of the Osirians, deep in the mines of the planet Peladon – where Sekhmet has lain, encased in salt, ever since she was blasted into space by Ra the Sun-God.


INSIDE THE PYRAMID...
DON'T WORRY, PERI. THEY'RE DEACTIVATED.
I KNEW THAT. AND I WASN'T SCARED.
NO? I'D BE.

The Fifth Doctor and Peri again feature in *The Curse of the Scarab* (**DWM**s 228-230, 1995), written by Alan Barnes and illustrated by Martin Geraghty; here, a demented 1930s Hollywood film director uses the making of a mummy movie as a cover for the resurrection of Kephri, the beetle-god. Holidaying in ancient Egypt, the comic strip Eighth Doctor battles yet another member of the Osirian pantheon – hippo-goddess Thoueris – in *The Power of Thoueris!* (**DWM** 333, 2003), written by Scott Gray and illustrated by Adrian Salmon.

Several *New Adventures* novels expand on other aspects of *Pyramids'* lore. In Gary Russell's *Legacy* (Virgin, 1994), the Seventh Doctor's archaeologist companion Professor Bernice Summerfield leaves the TARDIS, albeit temporarily, to dig up remains on Phaester Osiris. In Kate Orman's punningly-titled *Set Piece* (1995), 'Benny' and Ace encounter 'Setite' cultists at work in Egypt, both in antiquity and in the year 1798. Finally, Craig Hinton's *GodEngine* (1996) is set on Mars in the year 2157 – where the Martian Ice Lord Falaxyr is plotting to use abandoned Osirian artefacts to help manufacture a mighty subspace manipulator known as the GodEngine.

But what of the Destroyer himself? Episodes from the past life of Sutekh – once again played by Gabriel Woolf – are related in Lawrence Miles' six-volume audio series, *The True History of Faction Paradox* (Magic Bullet Productions, 2005-9), in which agents of a time-twisting cult infiltrate the Osirian Court.

... where they're joined by Laurence Scarman (Michael Sheard).

of costume designer Barbara Kidd's iconoclastic Mummy outfits – whose elasticised bandages concealed fibreglass head and chest pieces.

... and the 'Mummy' walks.
▸ Here, a short sequence was cut from the finished programme: escaping from the Egyptian Room, the Doctor barricades the way with a heavy-looking chest (actually a balsa wood prop)... which the pursuant Mummy smashes to pieces.

Outside, in a sunken garden, Warlock falters. At his suggestion, Sarah heads off towards the Lodge, to get help from Laurence Scarman. The Doctor carries Warlock off. In the woods, Sarah hides from the walking Mummy. Also searching for the fugitives, Namin comes across Warlock's dropped hat. Sarah makes it to the Lodge – but, further behind, the Doctor and Warlock duck under cover as first the Mummy, then Namin, draw closer...
▸ The finished sequence elaborates on the scripted version, in which the Doctor did not catch sight of a Mummy. We can't, however, say that the Doctor's subsequent line to Sarah – "Mummies are embalmed eviscerated corpses, they don't walk" – is in denial of Sarah's report (and therefore, a mistake); quite possibly, he realises right away that the bandaged figure here *isn't* a 'mummy', but a robot.

... retreating only when a note resounds from the Organ Room: "O noble God, your servant hears you."
Moments later, Sarah arrives, with Laurence (Michael Sheard).
▸ The shortlist for Laurence included Reg Pritchard (previously Ben Daheer in *The Crusade*, then Man in Mackintosh in *The Daleks' Master Plan: The Feast of Steven*, both 1965).
▸ The Doctor begins to grin as all four head off towards the Lodge. There's nothing terribly amusing about their situation – so is this Tom Baker 'corpsing'?

At the Lodge, Warlock rests. Sarah introduces the Doctor and Laurence to one another.

> 'In 1911 **Mars was widely held to be** the province of **canal-building beings**, a theory popularised by astronomer **Percival Lowell**...'

Ibrahim Namin (Peter Mayock): Sutekh's number one fan!

▸ "I'm really from 1980," says Sarah – solid confirmation that all of the 'present-day' *Doctor Who* serials featuring UNIT, at least as far back as *The Time Warrior* (1973-4), in fact occurred a few years into the future... and a continuity nightmare waiting to trip up, for example, *Mawdryn Undead* (1983)!

The year, it turns out, is 1911. Laurence shows the Doctor his 'Marconiscope', which receives transmissions from the stars...
▸ 'Marconi-scope' appears to be Laurence's own term for his modified version of the wireless telegraphy system patented in 1897 by the Italian inventor Guglielmo Marconi (1874-1937). Strictly speaking, Laurence hasn't invented the radio telescope 40 years early, as the Doctor claims – the American Grote Reber (1911-2002) is usually credited with having built the first such device 26 years later, in 1937.

He activates the receiver, which picks up a repeated pattern – its origin, Mars...
▸ It isn't *so* surprising that Laurence's 'scope is trained on Mars: in 1911, Mars was widely held to be the province of canal-building beings, a theory popularised in the books of the eminent astronomer Percival Lowell (1855-1916) – *Mars and its Canals* (1906), for example, or *Mars as the Abode of Life* (1908).
▸ Mars wasn't a feature of Greifer's original storyline, in which the god Sebek attempted to hijack a rocket programme designed to seed the Moon. It was Holmes, in fact, who proposed making Mars the target – a suggestion adopted in Greifer's discarded scripts.

The Doctor produces an electronic gadget to help him decipher the message.
▸ The Doctor's 'stellar receiver' prop would be reused in the *Blake's 7* episode *Project Avalon* (1978).
▸ "This pattern recurs three times in one line – let's call that 'e'..." begins the Doctor; in other words, he's attempting to decode the message according to the principles of the substitution cipher, as popularised by the writer Edgar Allan Poe in his short story *The Gold-Bug* (1843). But why would a message written by an Osiran god several ▸

thousands years in the past be decipherable into English – a language that didn't exist at the time Sutekh was imprisoned?

Back at the Old Priory, three Mummies (Melvyn Bedford, Nick Burnell, Kevin Selway) have now gathered in the Organ Room; Namin plays on...

The Mars message reads: 'BEWARE SUTEKH' – another name for the Egyptian god Set, supposedly killed by Horus, god of light.

Working hard to account for Sarah's strangely detailed knowledge of the Egyptian pantheon, Terrance Dicks suggests that: 'Long ago she'd researched an article on Egyptian mythology for an educational magazine...'

The world is facing the greatest peril in its history, reckons the Doctor – who exits the Lodge, ordering the others to remain behind. Arriving at the Priory, he peeks through the Organ Room door – and sees a kaleidoscope of colours in the hollow of the upright sarcophagus. Namin kneels before it: "... your humble servant welcomes thee!"

Sarah and Laurence join the Doctor to see a black-clad figure step out of the sarcophagus: "I am the servant of Sutekh, he needs no other." Smoke rises from the fingers of the 'servant' as he grips Namin by the shoulders: "Die. I bring Sutekh's gift of death to all humanity..."

Why kill Namin? One presumes that Sutekh sees Namin as a liability, having failed to keep his 'relics' inviolate – but even so, one might well think that Sutekh *would* need another servant at this point, with three intruders known to be roaming the grounds!

Terrance Dicks makes sense of this by setting up Namin as Sutekh's patsy. Having bound Sutekh inside the Black Pyramid, Horus and the Osirians [sic] formed 'a secret cult of Egyptian priests' to guard its location; Namin is the High Priest of the Cult of the Black Pyramid, the latest (and presumably, last) in a line going back 'thousands upon thousands of years'. Hearing of Scarman's expedition, Namin and his fellow priests go to the Pyramid, killing Ahmed, and Scarman's labourers. But when Namin enters the desecrated Pyramid, 'prepared to die for having failed his trust', he's surprised to be told, by Sutekh, that the breaching of the Pyramid was always part of the plan of the Osirians, or 'Great Ones'. Namin is duped into believing that when Sutekh is released, he'll be 'no longer priest of an obscure sect but king, a ruler of the world on behalf of the Great One...'

Laurence and the Doctor admire the Marconiscope. And it *is* lovely, isn't it?

PART TWO
BROADCAST: 1 NOVEMBER 1975

Sutekh's servant transforms, taking the shape of Marcus Scarman.

Where's Marcus been all this time? Taking care of business in Sutekh's Tomb, we presume. But wouldn't it have been better for Marcus to escort the various relics back to the Priory, rather than Namin – whose very foreign-ness, as we've seen, has caused no end of commotion?

He orders the Mummies to take the four 'generator loops' at the foot of the sarcophagus, and activate them at the compass points.

It's never explained that the four generator loops are contained inside a set of canopic jars, employed in Egyptian funerary tradition to store the heart, lungs, liver and intestine of a mummified corpse.

The Doctor, Sarah and Laurence hide as Marcus and the Mummies exit through the hall. In the Organ Room, the Doctor describes how Sutekh destroyed his own planet, Phaester Osiris, and "left a trail of havoc across half the galaxy." Finally, Horus and the Osirans cornered Sutekh on Earth, causing their story to enter mythology.

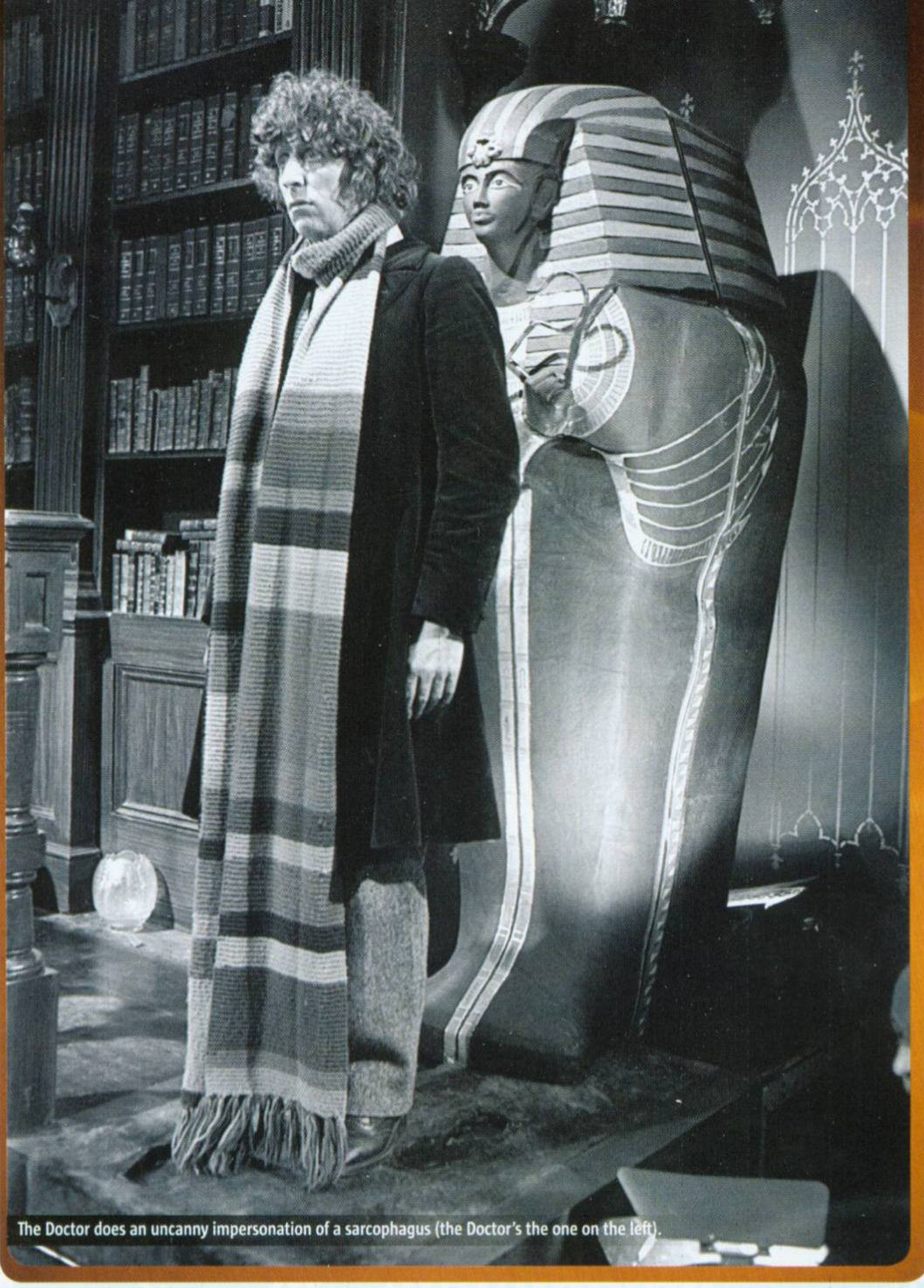
The idea that "The whole of Egyptian culture is founded upon the Osiran pattern" is another of the few plot elements remaining from Lewis Greifer's initial outline, in which Egyptian mythology was said to be 'based on extraterrestrial visits to ancient Egypt; there was a war between a civilising mission led by Horus/Osiris and a destructive mission led by Seth/Sebek' – the latter being Seth's crocodile-headed lieutenant, the principal antagonist in Greifer's story.

The title of the reference work that Robert Holmes turned to throughout the writing of *Pyramids of Mars* is recorded as the *New Larousse Encyclopaedia of Mythology* (Hamlyn, 1968). In it, Holmes would have read how, for example, the old pyramid texts 'make [Set] not the brother of Osiris, but the brother of Horus the Elder, and speak of terrible struggles between them which were terminated by the judgement of the gods, who proclaimed Horus the victor and banished Set to the desert' [p 20]. On the same page, he'd have noted how, originally, 'Set seems to have been the Lord of Upper Egypt who was overthrown by worshippers of the falcon god [*ie*, Horus]. The legendary struggles between the brother gods may thus reflect historical events...' And also how: 'Under the domination of the Hyksos, the new rulers identified Set with their own great warrior god Sutekh...' The Encyclopaedia describes, too, how Set murdered Osiris [pp 16-17] – the planet Phaester Osiris, as Holmes has it, whose name appears to derive from an aside elsewhere in the book: 'It was under the name Seker Osiris that the god of the dead was usually worshipped in Memphis. In the end the great funerary divinity became *Ptah Seker Osiris*' [p 36, my italics].

> 'Why does **Sutekh have Namin killed?** You'd think **Sutekh would *need* another servant** what with all the **intruders in the grounds!**'

Marcus (Bernard Archard) and the Mummies get packing for a trip to Mars.

Investigating the 'sarcophagus' – the lodestone that drew the TARDIS off-course – the Doctor determines that it's



The Doctor does an uncanny impersonation of a sarcophagus (the Doctor's the one on the left).

actually the entrance to a time/space tunnel… leading to Sutekh. But he's nearly dragged into it; drawing out the TARDIS key, he causes a flash – and falls unconscious.

Supposedly, the Doctor escapes by swinging the TARDIS key across the 'magnetised circuits' of the sarcophagus – breaking its hold, we presume – but it's far from clear on screen, and it's not exposited further. The 'flash', too, is problematic – it's never explained why the mechanism of the time/space tunnel is later unaffected!

In the grounds, rabbit poacher Ernie Clements (George Tovey) sees one of the Mummies pull itself free of an animal trap. Fearful, he makes a run for it.

The shortlist for Ernie included: Freddie Earle (later Aldo in *Warriors' Gate*, 1981); Mostyn Evans (previously Dai Evans in *The Green Death*, 1973; and the High Priest in *Death to the Daleks*, 1974); Chubby Oates (previously a Policeman in *Planet of the Spiders*, 1974); and Tommy Wright (later the Guard Master in *The Creature from the Pit*, 1979).

George Tovey (1914-82) was the father of Roberta Tovey – who played Susie, granddaughter to Peter Cushing's 'Dr Who', in the big screen spin-offs *Dr Who and the Daleks* (1965) and *Daleks – Invasion Earth 2150 AD* (1966).

Ernie is checking his traps by the light of dawn… but what a short night it was! There was daylight still when Sarah and Laurence escorted the Doctor back to the Lodge – meaning everything that's occurred since must have taken place across the course of some six hours, at least. (Perhaps it took the Doctor rather longer to decode the Mars message than otherwise appears!)

Sarah and Laurence haul the unconscious Doctor into a priest hole that the two brothers discovered as children. Outside, Ernie runs into an invisible wall…

A not-dissimilar plot device featured in Part Two of Lewis Griefer's initial outline, where the Doctor and his allies found their way to the 'Mummy room' of the British Museum 'blocked by an invisible force of telepathic power'.

Marcus enters the Lodge in search of "the other Scarman" – and is intrigued by the recovering Warlock's mention of the interfering Doctor. He orders one of the Mummies to destroy Warlock. Approaching the Lodge, Ernie hears Warlock scream. His shotgun loaded, Ernie follows the "murdering swine" on their way back to the Priory.

One might reasonably think that Ernie would have run away and hid at this point! The Target telling stresses how Warlock had been a friend of Ernie's ('He'd bought many a rabbit or partridge with no questions asked'), which is why Ernie heads back to the Priory: 'Someone was going to pay for Warlock's death.'

The Doctor comes to, muttering how a 'parallax coil' – "a simple trap" – blew up in his face.

The Doctor rightly pooh-poohs the suggestion that a 'priest hole' – properly, a hiding-place for persecuted Catholic practitioners built into many properties of the Elizabethan era – might be found in a "Victorian Gothic folly." "Oh, so pedantic at a time like this," sighs Sarah. Terrance Dicks tries to explain away this bizarre non-sequitur, by having Sarah continue: 'If the Victorians copied the architecture, they could copy the priest's hole too…'

The Doctor learns that Marcus had discovered a mysterious 'blind pyramid' in the Saqqara region. He plans to use the Marconiscope to transmit a signal to block Sutekh's mental force; Namin's ring will enable him to calculate the reverse polarisation necessary. The Mummies re-enter the Organ Room, removing Namin's corpse. Marcus is drawn to the entrance to the priest hole… but is distracted when Ernie, waiting at the window, shoots him in the back. The wound seals itself – and Ernie flees from two Mummies, ordered by Marcus to "seek and kill."

Playing Marcus, Bernard Archard was required to memorise a complicated sequence of continuous backwards moves in order to convey the impression (without resort to 'cutaways') of his being shot, the wound healing up, and his subsequent crossing of the floor to the window. The sequence was then reversed using the same videodisc technology used for action replays in sports transmissions.

Exiting their hiding-place, the Doctor, Sarah and Laurence follow the trail of Namin's body… and hide when Marcus

HAMMER TIME!

The presumed link between *Pyramids of Mars* and the grisly Gothic horrors famously disgorged by Hammer Film Productions was made by *Daily Express* columnist Jean Rook as early as 1977, when she described *Pyramids*' Mummies as 'Frankensteins that would have put the wind of heaven up [Hammer leading man] Peter Cushing' before going on to declare: 'Compared with it, an old Hammer movie wouldn't crack toffee.' Robert Holmes later confessed: 'I wanted to remake "The Curse of the Mummy's Tomb"… I was always ripping off the classic horror films…'

The Curse of the Mummy's Tomb is indeed the title of a 1964 Hammer feature – but its plot (in which an American showman's Egyptological spectacular is undone by a vengeful mummy) is so completely unlike *Pyramids*', it seems certain Holmes was giving only a generic title, not discussing a specific case. Indeed, *Pyramids*' narrative contains very few of the traditional Mummy movie tropes – no resurrection magics, no reincarnation, no targeted assassinations…

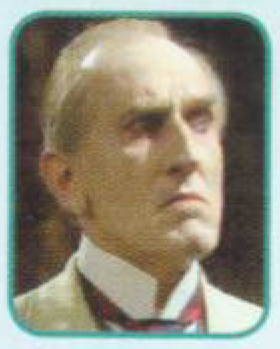
It does, however, swipe a few ideas from Hammer's first ever Mummy film, *The Mummy* (1959). Both, for example, switch very early on from the desert of Egypt to a rural English period setting, where a fanatical, fez-wearing Egyptian, far from home, bows down before a sarcophagus to address his ancient god; in both, a woodlands poacher, out checking his traps, catches sight of a marauding mummy; and in both, bullets fail to halt the progress of a resurrected corpse…

There is, however, one other Hammer horror that *Pyramids* borrows from – quite literally! At the beginning of Part Two, in the Priory hallway, the Doctor hides from Marcus and the Mummies… behind the statue of a horned Beelzebub. (A suit of armour, in Holmes' script.) Twelve years earlier, the exact *same statue* was seen installed in the hallway of the bloodsucking Dr Ravna, in Hammer's *The Kiss of the Vampire* (1964)…

That fez looks familiar…

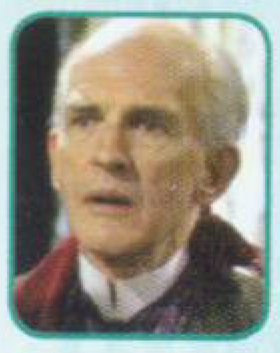
WHERE ELSE HAVE I SEEN...?

BERNARD ARCHARD (1916-2008)
MARCUS SCARMAN



Other Doctor Who appearances *The Power of the Daleks* (1966) as Bragen. **TV appearances include** *The Avengers: The Master Minds* (1965) as Desmond Leeming/*Split!* (1968) as Dr Constantine; *R3: It's Better to Know* (1965) as Major Green; *Out of the Unknown: Frankenstein Mark 2* (1966) as Dr Giddy; *Mystery and Imagination: Dracula* (1968) as Dr Van Helsing/ *The Suicide Club* (1970) as President. **Film appearances include** *Village of the Damned* (1960) as Vicar; *The Horror of Frankenstein* (1970) as The Professor; *Krull* (1983) as Eirig.

PETER COPLEY (1915-2008)
DR WARLOCK



TV appearances include *The Avengers: The White Dwarf* (1963) as Henry Barker/*All Done With Mirrors* (1968) as Major Sparshott; *Out of the Unknown: Stranger in the Family* (1965) as Charles Wilson/*Immortality Inc* (1969) as Hull/ *Taste of Evil* (1971) as Mackinlay; *The Champions: Project Zero* (1969) as Antrobus; *Department S: Death on Reflection* (1969) as The Auctioneer; *Doomwatch: Burial at Sea* (1970) as Admiral Tranton; *Survivors: The Fourth Horseman* (1975) as Dr Bronson; *The New Avengers: Cat Amongst the Pigeons* (1976) as Prof Waterlow; *Into the Labyrinth: Xanadu* (1982) as Kubla Khan; *Jonathan Creek: The Scented Room* (1998) as Eric; *The Colour of Magic* (2008) as Greyhald Spold. **Film appearances include** *Quatermass and the Pit* (1967) as Howell; *Frankenstein Must Be Destroyed* (1969) as Principal.

MICHAEL SHEARD (1938-2005)
LAURENCE SCARMAN

Other Doctor Who appearances *The Ark* (1966) as Rhos; *The Mind of Evil* (1971) as Dr Summers; *The Invisible Enemy* (1977) as Lowe; *Castrovalva* (1982) as Mergrave; *Remembrance of the Daleks* (1988) as Headmaster; *The Stones of Venice* (Big Finish audio drama, 2001) as Count Orsino. **Other TV appearances** See *The Fact of Fiction: The Invisible Enemy* [**DWM** 362].

and two Mummies exit the building, carrying high-tech equipment. In the Egyptian Room, the Doctor takes hold of Namin's ring, and names one of the unpacked 'artefacts' as part of an anti-gravity drive: "They must be building a rocket." The Mummies are actually service robots, he asserts.

The Doctor's claim that Sutekh is "exactly where Horus left him, 7,000 years ago" contradicts the 1st Dynasty date ascribed to Sutekh's tomb in Part One.

All three duck inside the TARDIS as the Mummies return. In the control room, Sarah asks the Doctor if they can leave – since "the world didn't end in 1911." The Doctor operates the controls: "If we leave now, let's see what the world will look like in 1980."

A model shot showing the TARDIS materialising at the foot of a blasted, lightning-struck rock ridge was meant to be inserted here; it was dropped from the final programme by Paddy Russell, who thought the 'alternative 1980' was better revealed to the audience in tandem with Sarah and Laurence.

The TARDIS doors open to reveal a stormy wilderness – the world as Sutekh would leave it: "a desolate planet circling a dead sun." This is 'alternative time', says the Doctor. Sarah is resolute: "We've got to go back."

In planning his twenty-first-century revival of the series, later *Doctor Who* showrunner Russell T Davies intended to work an updated version of this 'alternative time' sequence into the series' first 'past time' adventure – ultimately *The Unquiet Dead* (2005). Writer Mark Gatiss duly incorporated a scene in which the Ninth Doctor transports his companion Rose Tyler into a desolate 'now' caused by their not acting to repel the alien Gelth in the past – but the scene was dropped several drafts later, on the grounds that it held up the action.

Returned to 1911, Laurence, Sarah and finally the Doctor exit through the Egyptian Room window.

In the Organ Room, the imprisoned Sutekh (Gabriel Woolf) addresses Marcus via the sarcophagus...

Sutekh's sibilant hissing was a by-product of the need for Woolf not to 'pop' the microphone hidden inside his head-dress.

It seems mightily considerate of Horus to have locked Sutekh up with a TV screen with which to while away eternity. Exactly why Sutekh should have been left so well-equipped is one of *Pyramids of Mars*' most enduring mysteries. It'd be completely absurd to imagine that Horus would have entombed 'the Destroyer' himself with all the component parts necessary to put together an Osiran war missile, for example; and if the service robots were Sutekh's jailers, why didn't they kill Marcus right at the start? Perhaps Sutekh has kept Marcus busy, digging up these artefacts from hitherto-undiscovered Osiran sites; or maybe they've been manufactured by Marcus and other Setites, according to Sutekh's specifications?

Back at the Lodge, the Doctor describes how Sutekh is held in a force field, controlled from a power source on Mars; Marcus' entry into Sutekh's tomb triggered the message from Mars. The rocket under construction will be aimed at the Martian power source, thereby releasing Sutekh. Fetching a magneto, Laurence hears the Doctor tell Sarah that if he blocks Sutekh's mental beam, Marcus will die...

Outside, on the drive, two Mummies catch up with Ernie, and crush him to death. Laurence rushes out, firing at them with his hunting rifle...

Terrance Dicks has it that the hapless Ernie, having failed to kill Marcus with his shotgun, was headed to the Lodge to pick up the hunting rifles he knew were kept there: 'They'd belonged to the boys' father, a big game hunter in his day...'

In Holmes' script, Laurence's shot indeed distracted the Mummies – and Ernie lived to poach another day. On location, however, Paddy Russell elected to give him a rather more memorable exit...

Ernie Clements (George Tovey) gets squashed! Nasty.

The Doctor pulls Laurence back inside, telling Sarah to switch on the Marconiscope; Laurence tries, and fails, to stop her. In the Organ Room, Marcus reels. The two Mummies burst into the Lodge, knocking the Doctor and Laurence down. One then reaches out to throttle Sarah...

PART THREE
BROADCAST: 8 NOVEMBER 1975

The Mummy swipes at the Marconiscope, which explodes; the Mummy collapses.

The shot of the exploding Marconiscope was recorded out of sequence – which explains why the 'scope is seen to be magically restored in the very next shot!

Who's to say that history *doesn't* change with the premature destruction of the world's first radio telescope?

The other Mummy breaks off from the Doctor to turn on Sarah. The Doctor tells Sarah to use Namin's discarded ring; prompted, she orders the Mummy to "Return to control!" – and it exits the Lodge. The Doctor departs, to find out what Marcus is doing. Sarah rejoins him outside the Old Priory; looking into the Courtyard, they see the pyramid-shaped Osiran war missile is almost complete.

The far-out idea that the missile "transposes with its projection" is not the usual meaning of 'pyramid power' – a reference to the pseudoscience originally peddled in the 1930s by the French dowsing guru Antoine Bovis, who claimed that a pyramid modelled after the Great Pyramid at Giza could mystically preserve fish and other meats. Pyramid power once again became fashionable in the early 1970s, when the 'theory' was raked over by authors Sheila Ostrander and Lynn Schroeder in *Psychic Discoveries Behind the Iron Curtain* (1970). In Greifer's storyline, pyramid power enabled the alien Gods to keep themselves in suspended animation for millennia...

Back at the Lodge, the Doctor points out a pyramid-shaped 'cytronic induction' device on the back of the floored robot; if he were to travel down the time/space tunnel to put the cytronic particle accelerator in Sutekh's tomb out of action, Sutekh would have no workforce.

How come there's such an accelerator in Sutekh's tomb? Dicks has the Doctor suggest, a bit feebly, that Sutekh's 'had seven thousand years to build one' – but elsewhere, it's clearly stated that Sutekh is paralysed. (It also begs the question, why didn't Sutekh raise the Mummies to aid him

The Doctor decides on drastic action – taking a trip to Egypt...

Sarah Jane Smith and... yes, that's really the Doctor!

'The director **Paddy Russell insisted that Sarah be a crack shot** with a rifle – much to **Elisabeth Sladen's bafflement!**'

the moment he completed his accelerator, at some point in the last seven millennia?)

Laurence suggests a less risky course: blowing up the projectile, using the blasting gelignite he believes Clements kept in a hut on the other side of the wood.

▶ Strange that Laurence should know of – and apparently tolerate – a poacher keeping a private outbuilding within the grounds of his brother's estate! Terrance Dicks suggests that Laurence and Ernie were on good terms – 'Ernie had often taken both brothers poaching their own game when they were boys' – and that Ernie's hut 'wasn't *his* hut, exactly. He'd found it abandoned and half ruined, so he'd patched it up and taken it over...'

▶ Helpfully, Dicks also explains exactly how one might fish with gelignite: 'You set it off and chuck it in the water... The underwater explosion kills the fish and they float up to the surface.' Do *not* try this at home.

The Doctor and Sarah leave Laurence to remove the fallen Mummy's bindings.

▶ Note that the Doctor leaves his hat hanging on Laurence's chair...

In the woods, the Doctor and Sarah follow the perimeter of the deflection barrier...

▶ Hang on, didn't the Doctor leave his hat back at the Lodge?

... until they find the easternmost of the four generator loops. The Doctor deactivates the device with his sonic screwdriver. His interference is detected by Sutekh, who tells Marcus that an "extraterrestrial intelligence" is at work...

▶ Sutekh elaborates: "The alien who dares to intrude, the humans, animals – birds, fish, reptiles – all life is my enemy..." This makes Sutekh the antithesis of ancient Egyptian morality – according to Holmes' *New Larousse Encyclopaedia*, which notes how: '*Animals, birds, fish, reptiles* of all kinds... were venerated by the ancient inhabitants of the Nile valley' [p 48, my italics].

At Clements' hut, the Doctor tells Sarah that not even the Time Lords could stand against Sutekh – who was only defeated by the combined might of 740 of his fellow Osirans...

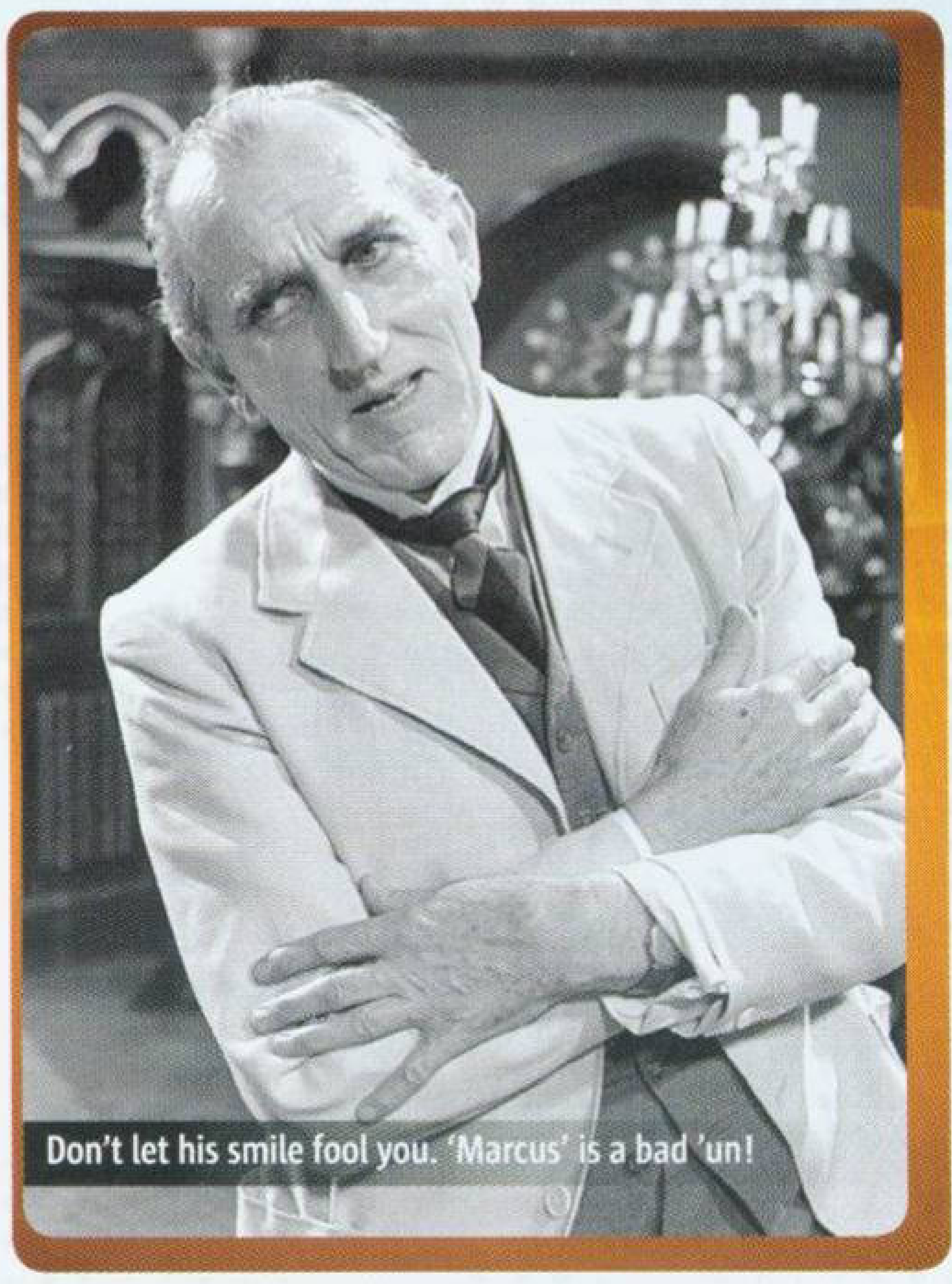
▶ "The 740 gods whose names are recorded in the tomb of Thuthmosis III!" exclaims Sarah – who, most likely, has also seen a copy of the *New Larousse Encyclopaedia*, which states: '... the number of gods worshipped in the Nile valley was considerable, and a list found in the tomb of Tuthmosis III enumerates no fewer than seven hundred and forty' [p 10]. In fact, the 741 divinities of the sacred *Amduat* are listed on the walls of the antechamber of the tomb of Tuthmosis III – labelled KV34, in the Valley of the Kings, just outside Luxor.

Sarah uncovers Clements' stash of unstable 'sweaty' gelignite – but no detonators or fuses.

▶ Holmes seems to have mistaken gelignite for dynamite. Over time, *dynamite* 'sweats' (*ie*, leaks nitroglycerine) but gelignite *doesn't* – which is one of its main advantages over dynamite; the other being that it cannot normally be exploded without being purposefully detonated. The Doctor's quite wrong, therefore, when he claims that "One good sneeze" might set it off!

Marcus arrives at the Lodge, where Laurence has finished stripping the Mummy down to its wire skeleton...

▶ ... meaning that Sutekh's servant has observed how his adversaries have purposefully unwrapped the deactivated robot – yet he doesn't have the wit to wonder why! (Certainly, it ought to give him pause for thought later in the episode, when he encounters a mysteriously 'malfunctioning' Mummy on the missile ramp...)



Don't let his smile fool you. 'Marcus' is a bad 'un!

Laurence urges Marcus to recognise him as his brother; Marcus wavers when Laurence shows him a picture of the pair as children – but Sutekh's will reasserts itself, and he grips hold of Laurence...

The Doctor and Sarah hide the gelignite behind a wall across from the Courtyard – then return to the Lodge, where they find Laurence strangled.

▶ Laurence's chair is still rocking when the Doctor and Sarah re-enter the Lodge – meaning either Laurence has only just expired, or Marcus left mere moments ago.

▶ The Doctor is wrong when he claims four men have been murdered – five, counting Marcus; in fact, five men have been murdered (Collins, Namin, Warlock, Ernie and now Laurence) – and six, counting Marcus. Holmes' script was correct, up until Paddy Russell elected to kill Ernie off – but no-one thought to change this line!

The service robot's bindings, suggest the Doctor, would make an impenetrable disguise...

Two Mummies carry the "Warhead trigger charge – phase one" over to the missile. Via the time/space tunnel, Sutekh transports the target co-ordinates to Marcus...

▶ Here, the wire holding the cylinder containing the co-ordinates is clearly visible.

Wrapped in the Mummy's bindings, the Doctor places the gelignite on the missile loading ramp; Sarah watches on, ready to detonate the gelignite with a shot from Laurence's rifle. Marcus appears, and orders the Doctor-Mummy to place the co-ordinate selector in the projection dome monitor. He does so... and quickly vacates the Courtyard. Sarah shoots at the gelignite, which ignites...

▶ In the documentary *Osirian Gothic*, part of the *Pyramids of Mars* DVD package, Elisabeth Sladen admits that she didn't believe that freelance journo Sarah would know how to fire a gun: "... she would have a bit of a mess at it, which maybe I would have quite liked to do..." Much to Sladen's bafflement, Paddy Russell insisted that Sarah should be a crack shot: "I didn't see where in Sarah's background that came from." Us neither!

... but the flames are sucked back into the box. Sutekh is containing the explosion by mental power, explains the returning Doctor. The only hope is to get to Sutekh and break his concentration.

Sutekh orders Marcus to remove the gelignite. Marcus departs, unaware that the Doctor has slipped into the Organ Room...

Despite the desperate urgency of the situation, the Doctor has somehow found the time to return to the Lodge, strip off his bindings and put on his 'normal' clothes! It's just possible that he stopped by the Egyptian Room, to pop into the TARDIS – but even so, wouldn't the Doctor's chances of surviving his encounter with Sutekh have been marginally improved if he'd chosen to meet him in Mummy mode?

Dicks has the Doctor recover his clothing from beneath a nearby bush – telling Sarah, none-too-convincingly: 'I need to look my best to meet someone as distinguished as old Sutekh...'

He activates the time/space tunnel... and finds himself in the Egyptian Tomb.

Why doesn't the Doctor emerge from the tunnel smoking with heat, like every other object to have passed through it – Marcus Scarman included? We'd have assumed that, back in Part One, Marcus traversed the tunnel wearing a black Osiran spacesuit (or similar) to guard against its effects – but now we can't be sure...

Raising the tapestry leading to the inner chamber, he whispers Sutekh's name. Sat on a throne, Sutekh turns, distracted... The explosion is loosed, and the missile is destroyed. Sutekh's eyes flare – and the Doctor is forced back against the tomb wall, in agony...

PART FOUR
BROADCAST: 15 NOVEMBER 1975

"Identify yourself," demands Sutekh – who soon deduces the Doctor is a Time Lord, and offers him an alliance: "Serve me truly and a empire can be yours." The Doctor refuses.

"Your name is abominated in every civilised world," the Doctor tells Sutekh, "whether that name be Set, Satan, Sados..." The 'Satan' part of that equation inspired the casting of Sutekh actor Gabriel Woolf as the voice of The Beast in *The Impossible Planet*/*The Satan Pit* (2006), which suggests that "representations of the Horned Beast right across the universe" are all echoes of the same Beastly source (see also *The Fact of Fiction: The Dæmons*, **DWM** 417).

> 'As **Sutekh stands up, a hand can be seen,** holding down **his cushion**. But the real goof is, **why did Horus give him a cushion**...?'

Set '... ended up becoming a kind of devil, enemy of all the gods' [*New Larousse Encyclopaedia of Mythology*, p 20].

Marcus hails Sutekh; two Mummies hold Sarah, who's unconscious...

Strange that Holmes chose *not* to dramatise Sarah's capture – a sign, perhaps, that he'd used up his full allocation of location scenes. Terrance Dicks, on the other hand, relates how Sarah 'ran straight into the arms of a Mummy' within minutes of the Doctor heading off to the Organ Room.

Sarah travels with the Doctor, Sutekh realises.

"Evil? Your evil is my good," hisses Sutekh. The line carries an echo of Satan's soliloquy in Book IV of John Milton's epic poem *Paradise Lost* (1667): 'So farwel Hope, and with Hope farwel Fear,/ Farwel Remorse: all Good to me is lost;/Evil be thou my Good...'

Neil – er, we mean the Doctor – before the might of Sutekh (Gabriel Woolf).

He continues: "I am Sutekh the destroyer. Where I tread I leave nothing but dust and darkness." As Holmes would have noted, in the *New Larousse Encyclopaedia*: 'Set, in Osirian myth, figures as the eternal adversary, a personification of the arid desert, of drought and darkness... all that is destruction and perversity arises from Set' [p 20]. (Note also the use of 'Osirian'; in rehearsals, the cast standardised this to the meaningless 'Osiran'.)

Having identified the TARDIS, Sutekh uses uncanny powers to draw its key from around the Doctor's neck...

Sutekh uses three invisible threads, it seems, to carry the TARDIS keychain away...!

... and transports it to Marcus, ordering him to "Take one servicer and travel to the Pyramid of Mars."

Thus giving away the lie in the story's title – it should be 'Pyramid', singular!

Sutekh insists just one service robot travels to Mars – the reason being, the other two Mummies have to be redressed to act as Horus' Twin Guardians, later in the episode.

The Doctor tells Sutekh that the TARDIS controls are 'isomorphic'; he alone can operate it.

Other characters have, of course, been seen to pilot the TARDIS – companion Leela, for example, in the Robert Holmes-edited *The Invisible Enemy* (1977). 'I received dozens of letters pointing out this "inconsistency",' Holmes was later reported as saying. 'Nobody seemed to have considered the Doctor had a very good reason for lying!'

"My mind is in yours," responds Sutekh – and sends the possessed Doctor back to the Organ Room, instructing Marcus to dispose of the "perfidious" Time Lord once they reach Mars. The Doctor leads Sarah, Marcus and a Mummy to the TARDIS, which soon materialises in an antechamber beneath the Pyramid.

The ghost of Lewis Greifer's original Part Four storyline hangs over Holmes' Part Four. Greifer had the Doctor and his companion travelling to ancient Egypt, to confront Seth himself – who is controlling events in the twentieth century from within 'the labyrinth of the Pyramid of Cheops' (*ie*, the Great Pyramid of Giza). After many trials and tribulations, Seth drops the all-important Eye of Horus, which gives him eternal life. Similarly, Holmes' Part Four has the Doctor and his companion travelling to another, previously unseen location – a mighty pyramid, with the all-important Eye at its heart...

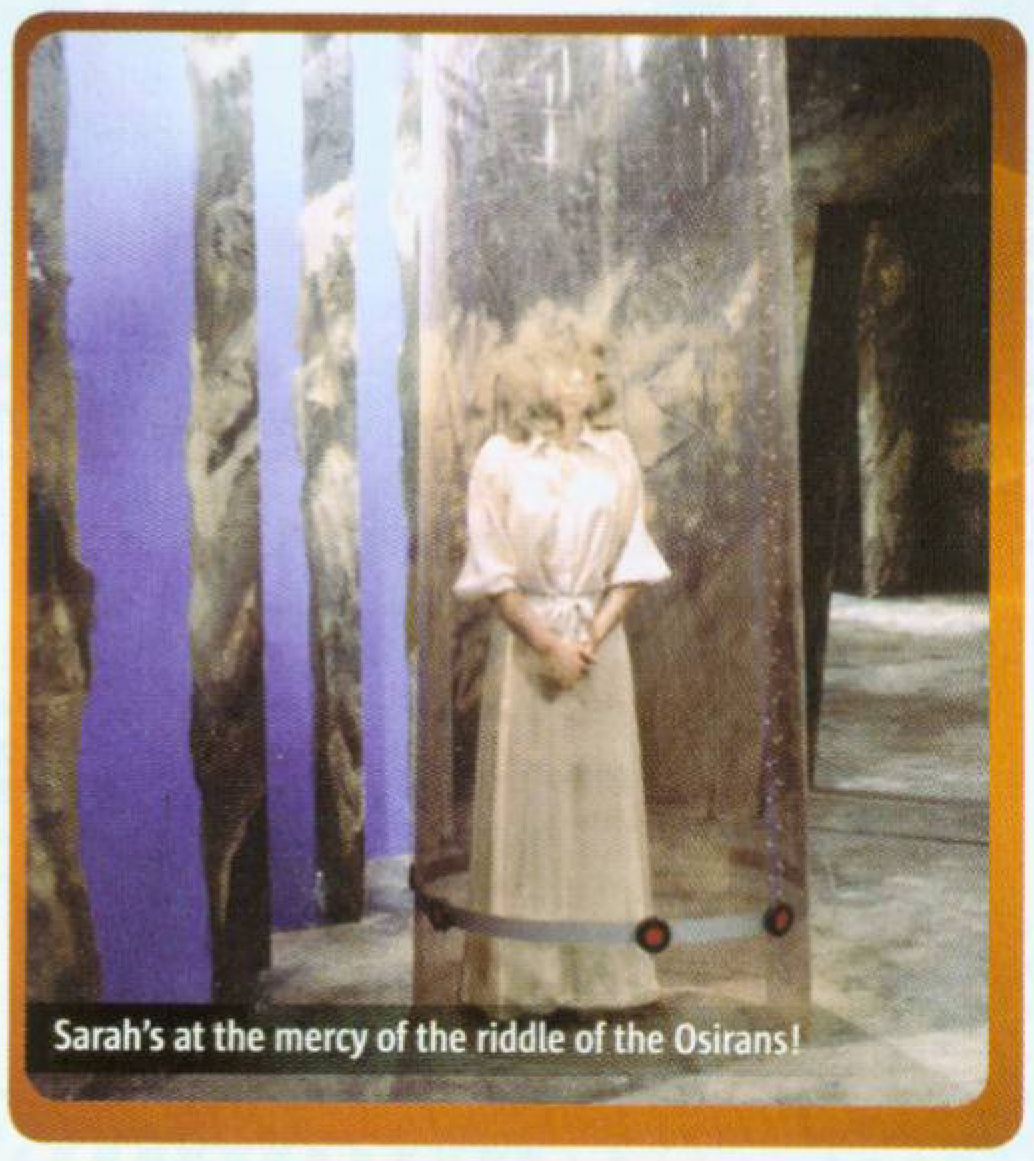
"Seek the control centre," Sutekh tells Marcus... who orders the Mummy to throttle the Doctor, before heading off. But the Doctor lives, having employed his 'respiratory bypass system'.

Further on, Sutekh alerts Marcus to the fact that the next bulkhead release is concealed. Soon, the Doctor and Sarah arrive at the same door; realising Horus would have laid traps for the unwary, the Doctor finds the release.

"Tribophysics!" exclaims Sarah, certain that the movement of the bulkhead can be accounted for by 'the physical properties or phenomena associated with friction'. (She must have a cerebrum like a spiral staircase to know that!)

Sutekh helps Marcus identify the correct symbol to press on a complex panel to advance through another bulkhead. Coming up behind, the Doctor and Sarah narrowly avoid being spotted by the Mummy...

An old Marx Brothers routine, we're told, inspired Baker and Sladen to work out their bit of 'walk-in/walk-out' business – which they acted out contrary to Paddy Russell's instructions.



Sarah's at the mercy of the riddle of the Osirans!

Marcus and the Mummy pass through – leaving the Doctor and Sarah to solve Horus' puzzle, where the length of the lines on one panel provides a scale of measurements for the other.

▶ "It reminds me of the city of the Exxilons," says Sarah – recalling the similarly complex trap complex negotiated by the Third Doctor (Jon Pertwee) and Bellal (Arnold Yarrow) in *Death to the Daleks* (1974) ... but not, of course, by Sarah herself!

Using his scarf as a measure, the Doctor identifies the correct symbol.

▶ The Doctor's calculation is incorrect: Tom Baker gives the number 120.3, rather than 20.3. Perhaps he's right to have Sarah stand behind him, in the fear that he might be wrong!

They move on... but a transparent tube, which the Doctor identifies as a Decatron Crucible, appears around Sarah. Two gold-braided Mummies appear – the Twin Guardians of Horus, whose voice (Gabriel Woolf, uncredited) declares that one of the Guardians is programmed to deceive, but the other points truly: "Two switches control your fate – instant freedom, or instant death. Before you choose, you can ask one Guardian one question..."

▶ The "riddle of the Osirans" is as old as the trees. Philip Hinchcliffe, who gave Holmes the idea, claims to have cribbed it from Franz Kafka's famously baffling novel *The Castle* (1926). These days, it's more usually referred to as a 'knights and knaves' puzzle, the term given by the American mathematician Raymond Smullyan (1919-) in *What is the Name of This Book?: The Riddle of Dracula and Other Logical Puzzles* (1978). A variation, involving a doorway to 'certain death', features in the film *Labyrinth* (1986).

The Doctor asks one of the Guardians which switch the other would indicate: it points to the rightmost. The true Guardian would be pointing at the death switch; so, too, would the false Guardian. The Doctor presses the other, and Sarah is released.

In the Pyramid's innermost chamber, Marcus approaches the controlling Eye of Horus – and takes on Sutekh's 'terrible face'. Energy from his glowing green eyes destroys the Eye. Sarah and the Doctor arrive – to see Marcus turn to ash.

The bulkheads leading back to the TARDIS slide open. "The time factor! Run!" hollers the Doctor. The TARDIS rematerialises in the Priory's Egyptian Room; the Doctor races out, carrying a large technological item. In the Tomb, Sutekh's paralysis has left him – and he rises from his throne.

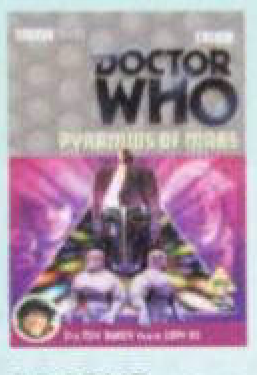
▶ Notoriously: as Sutekh stands, a stray hand can be seen holding down the cushion he's been sat on. The owner of the hand has never been identified...

▶ But the *real* 'goof' here is this: why would Horus have given Sutekh a cushion to sit on, throughout the many centuries of his imprisonment?

Sutekh travels down the time/space tunnel – but the Doctor and Sarah are waiting in the Organ Room, where the Doctor's equipment has Sutekh "caught in a temporal trap... a thousand years beyond the twentieth century." "Go on, for another ten thousand," says the Doctor – and Sutekh diminishes to nothing, having lived only another 7,000 years. The time control from the TARDIS, the Doctor explains, moved the tunnel's threshold into the far future.

While on Mars, Marcus, a Mummy, the Doctor and Sarah enjoy a quick game of musical statues.

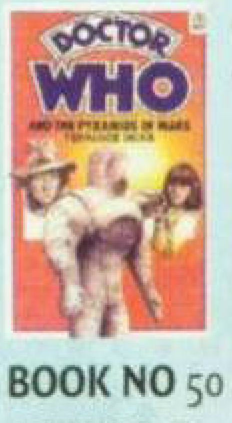
≫ FURTHER INFO



DVD
COMPANY BBC Worldwide
YEAR 2004
CAT NO BBCDVD 1350
AVAILABILITY Out now

VIDEO
COMPANY BBC Video
YEAR 1985/1994
CAT NO BBCV 2014/4055/5220
AVAILABILITY Deleted

NOVELISATION



COMPANY Tandem Publishing Ltd/Target Books
YEAR 1976
BOOK NO 50
AUTHOR Terrance Dicks
AVAILABILITY Out of print

AUDIO BOOK
COMPANY BBC Audio
YEAR 2008
ISBN 978-1405687676

Since radio waves take two minutes to pass from Mars to Earth, the Eye was still holding Sutekh on Earth two minutes after it was destroyed on Mars, giving the Doctor time to travel back to the Priory.

▶ "You know, the Egyptians called him the Typhonian Beast..." remarks the Doctor. In the *Larousse Encyclopaedia*, Holmes would have read that Set 'whom the Greeks called Typhon' [p 19] was represented as 'a fantastic beast with a thin, curved snout, straight, square-cut ears and a forked tail' – a pretty exact depiction of the 'terrible face' seen in *Pyramids*! (Is Sutekh hiding a forked tail between his legs? We don't get a proper view of his rear end!) The text continues: 'This creature cannot with certainty be identified and is commonly called the "Typhonian animal". Sometimes Set is depicted as a man with the head of this strange quadruped.' [p 20]

The time/space tunnel catches fire, the Doctor having forgotten "the thermal balance would equalise." Sarah reminds him that the Priory burned to the ground in 1911...

▶ "We don't want to be blamed for starting a fire, do we?" laughs the Doctor. "We had enough of that in 1666." Joking he may be (the line was a spontaneous Tom Baker-ism) – but in *The Visitation* (1982), one regeneration later, the Doctor will indeed find himself complicit in the ignition of London's Great Fire.

The Doctor and Sarah rush back through the Egyptian Room, which is now alight. The TARDIS dematerialises as flames consume the Priory.

▶ Reportedly, this was the largest fire ever staged at BBC Television Centre to this point. Unusually, the foregrounded flames mean that the roll-back-and-mix effect used to suggest the TARDIS' dematerialisation can be clearly discerned.

▶ An Epilogue to Terrance Dicks' novelisation, set 'much later, when [Sarah] finally arrived safely back on Earth after many adventures', has Sarah visiting the offices of the local paper in the little country town near UNIT HQ, where she reads a news report from 1911: 'BROTHERS DIE IN TRAGIC FIRE/HOLOCAUST SWEEPS COUNTRY ESTATE'. Remembering the desolate alternative world she saw through the doors of the TARDIS, Sarah concludes that 'The sacrifice of all those lives had not been in vain' – then steps out 'into the summer sunshine of her own, unchanged twentieth century.' ▭

Sutekh rises! (Chair cushion not shown.)

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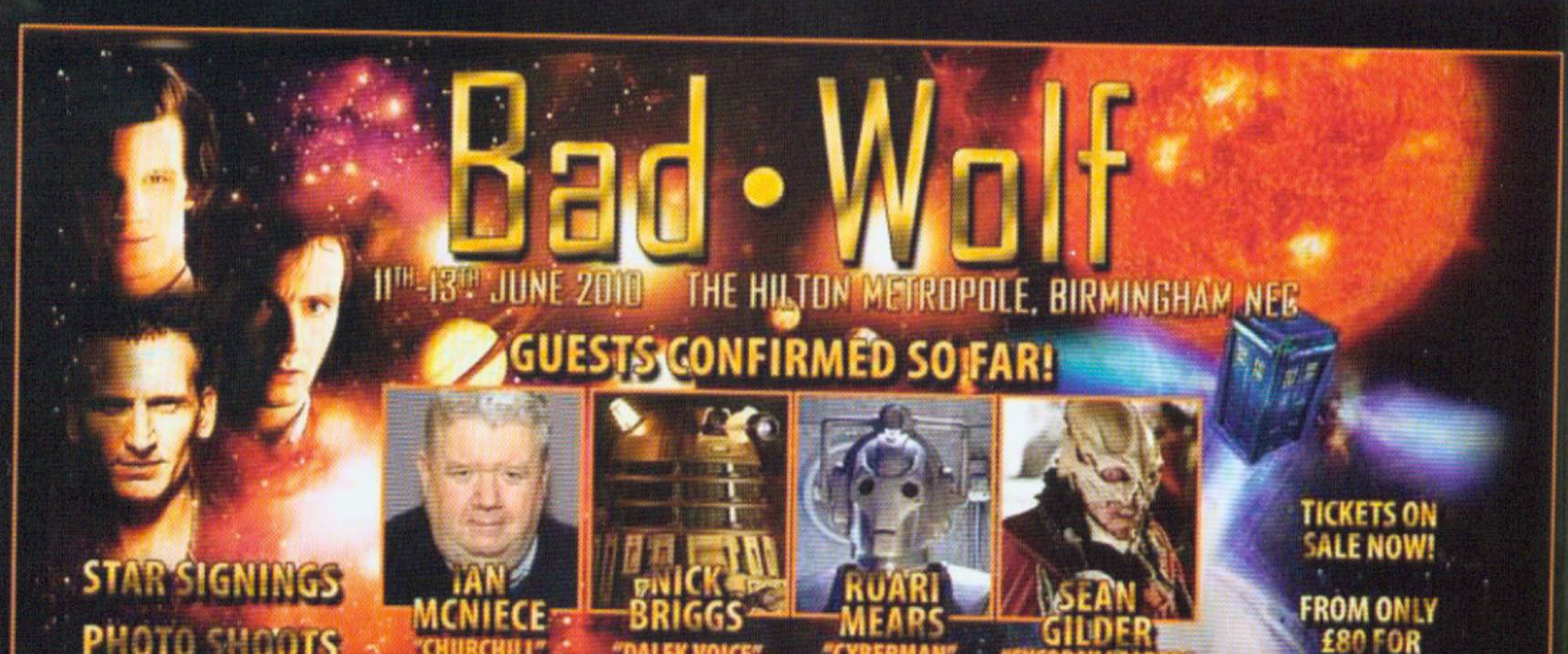

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THE DWM REVIEW

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PICK OF THE MONTH!

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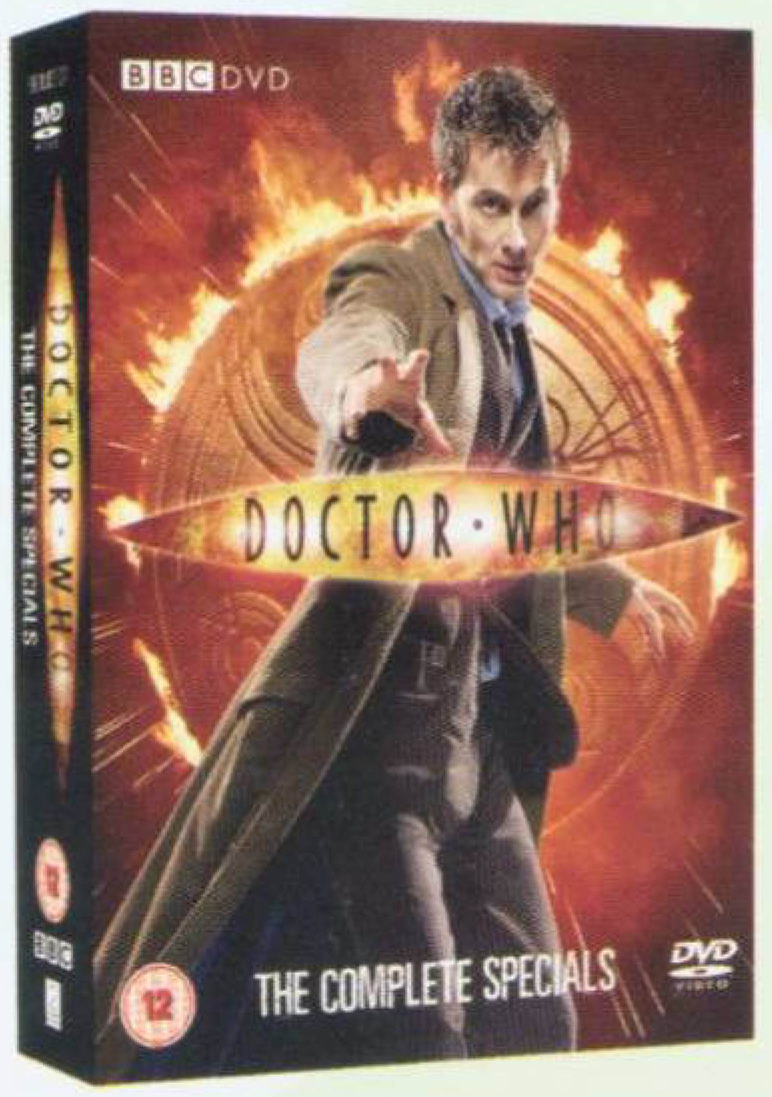
DEAR ELEVEN-YEAR OLD ME. You're reading this letter in March 1985 and I'm writing it exactly twenty-five years later, because I have just watched the *Doctor Who Complete Specials* DVD box set (DVD = a videotape but shaped like a drinks coaster). The set features sleeve notes written by the lead actor, in which he visits his younger self and tells the disbelieving scamp of his incredible journey and the programme's continued success. It's a touching piece, chiming sweetly with the reflective and celebratory tone of the whole package.

These Specials are feature length (feature length = half the length of the stories you're used to, but faster paced and with more blubbing) episodes broadcast during the show's hiatus (don't panic, unlike the one that's just been announced, this one is self imposed and doesn't involve a charity record). On DVD it is easier to assess their merits and shortcomings, as unlike their initial broadcasts they're divorced from the infectious, heady, seasonal atmosphere and internet buzz (internet = place where someone who loves *Doctor Who* can be brought together with other people who love *Doctor Who* so they can insult each other for not loving exactly the same things about *Doctor Who* in exactly the same way). They are all zestful, zippy, fun-filled adventures that nonetheless bring a tear to the eye. I know *Doctor Who* has never really made you cry before, but don't worry. Sad is happy for deep people, you know.



>> The **Episodes**

***THE NEXT DOCTOR* OFFERS** the neat hook that we might be encountering a future incarnation of our hero. David Morrissey's *ersatz* Time Lord is all hearty, empty bravado, gradually revealing the tragic figure beneath. The touching human story contains some striking images: the Cybermen stride impressively through a snow-covered graveyard murdering mourners, and a giant Cyber-Nonsense-Machine stomps over the capital in a bravura display of storytelling chutzpah. Such mad spectacle is tempered by Dervla Kirwan's excellent, subtle turn as the villain in a solid, charming and atmospheric adventure that ends with a hefty dose of Christmas cheer. The Cybershades, alas, look like the Taran Wood Beast with a metal hat on.

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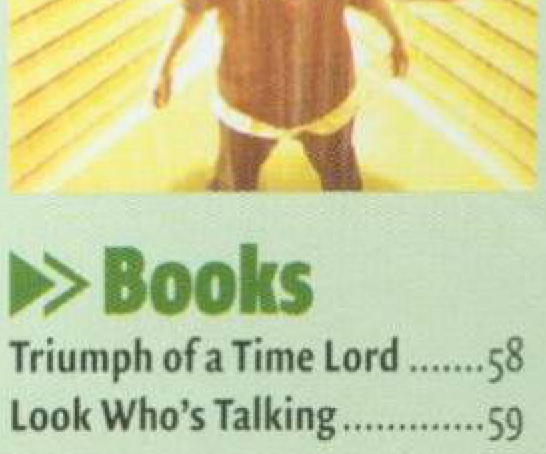

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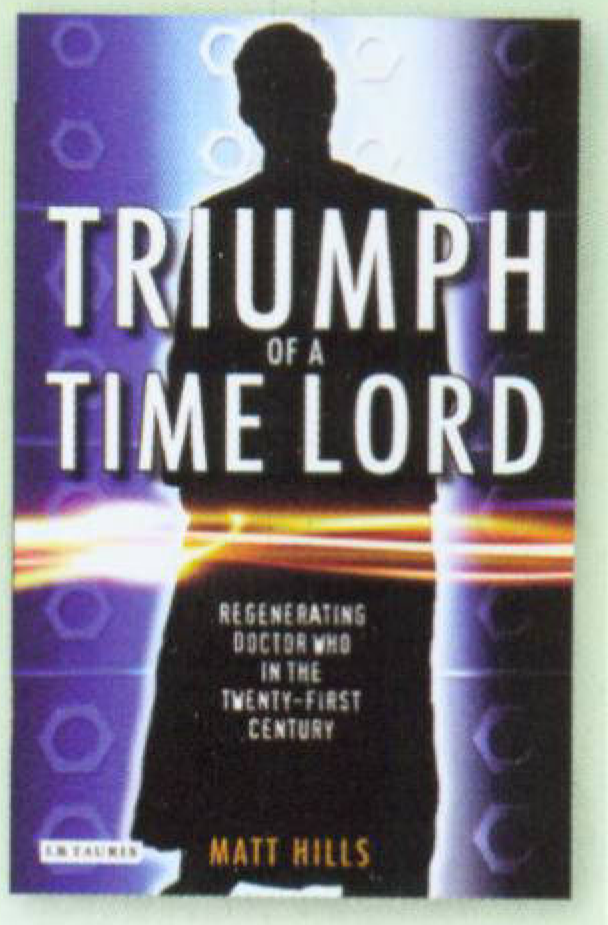
Triumph of a Time Lord



Paperback IB Tauris
Written by Matt Hills
RRP £12.99

HAVING READ MANY QUASI-academic books from non-academics evaluating *Doctor Who* in the last few years (some good, some not-so-good), it is a delight to return to the real thing by a bona fide, fully-paid-up reader in Media and Cultural Studies at Cardiff University. In this case, the study concerns *Doctor Who* since 2005 with some intriguing chapters in which the series is analysed via diverse topics: how it has been re-engineered as both a cult and a mainstream success, whether the programme is really true quality television, and the impact of Murray Gold's score on the visuals.

In essence, some of this is no different from the main features you'd encounter in **Doctor Who Magazine** itself (indeed, it heavily references this very title), it's just that while you may be familiar with Davies or Moffat you may be new to Foucault and Mittell, or that you'll possibly need to google a few words like 'totemic' or 'diegetic'.

While the work isn't as immediately accessible as *Inside the TARDIS* from the same publishers, it is massively more readable than the infamous *The Unfolding Text* book from the 1980s. In particular, it offers a major advantage over previous works with its incisive understanding of fandom, most ably demonstrated in a fascinating piece about the transformation of fan-viewers into the series' producers.

In conclusion, I have placed this latest work in context with its predecessors, warned you that there could be words of over two syllables, and hopefully persuaded you that if you fancy something a bit different to read about *Doctor Who* that there are a few gems in store within this volume's covers.

ANDREW PIXLEY

Planet of the Dead is a bit of a romp, albeit a good-looking one as director James Strong shoots the stunning vistas afforded by the Dubai location brilliantly (Dubai = the BBC sandpit but at ten times the price and with increased proximity to tax dodgers). Placing a red London bus in such an environment is a typically batty and wonderful *Doctor Who* image. The swarm creatures are an effective threat and it's pleasing that they act through instinct rather than malice. I will, however, knock it four times: Michelle Ryan doesn't quite have the chops to do justice to her potentially spunky character, the fun Lee Evans has a bizarre insane moment at the end, the Tritovores (Tritovores = creatures with all the attributes of a fly except the ability to... um... fly) sacrifice themselves for no other reason than that their continued existence would be inconvenient to the plot, and my wife doesn't like it (yes, you have a wife, so stop fretting about girls and concentrate on your GCSEs).

The Tenth Doctor and the Lady Christina in fun romp™ *Planet of the Dead*.

The Waters of Mars is exactly what you would want *Doctor Who* to be like in the future. There's a base, there's a siege, people get knocked off one-by-one. The Flood is a terrifying foe, and its habit of making its victims jerk spasmodically is cunningly shot out of focus by director Graeme Harper to elicit maximum chills. Lindsay Duncan gives an astonishingly strong performance, and she needs to, as David Tennant has never been on more commanding form, railing against the very fabric of fate itself. There's no let up, and the ending is brave and brutal.

> 'The **one constant throughout** these five Specials is **David Tennant** – an **unforgettable, iconic Doctor**...'

Now, the reason I'm writing to you, oh youthful me, is that *Doctor Who* in your future is, in many ways, like you. Like a child. It has a vast imagination, boundless energy, it's heartbreaking, unpredictable, sometimes frustratingly illogical and yet capable of tiny moments that are so joyful, perfect and unique that they make you happy to be alive. And this final two-parter is a child on Christmas Day – so with added excitability and extra madness.

Imagine if other regenerations had gone "A tear Sarah Jane, no, while there's life there's time to queue in Waterstone's for three hours to see someone I've never met before," or "It's the end, but the moment will be prepared for after I've sorted an old mate out with a one night stand," and you'll get the idea. The End takes some Time, but Tennant and Russell T Davies have earned our indulgence. The ending is for them, yes, because they're fans, but you're a fan too. So don't feel guilty when you get a kick from the name given to the woman Jessica Hynes plays, or when your knowledge of an actor's sad death gives the mention of his character extra resonance. And don't fret about what the public think – the show gets huge audience figures and high appreciation. It's only *you* that notices the references and gets the in-jokes – so enjoy them, because you're why they're there! Davies knows not to be too definitive: Claire Bloom doesn't have to be the Doctor's mother if you don't want her to be, and Timothy Dalton is *a* Rassilon, but not necessarily *the* Rassilon. It could just be a common name – the Gallifreyan equivalent of Keith. It's up to you.

He can do anything he likes! The Doctor breaks the rules of time in *The Waters of Mars*.

Oh, and it is a scientifically proven fact that Bernard Cribbins can do no wrong. He's magnificent here, his eyes twinkling with magic and tears, and when he taps on the glass there's a collective intake of breath, a moment that doubtless your children will tell their children about. Added to this we have a final bonkers Davies moment as Earth becomes John Simm City, and an encounter with a delightful bevy of pensioners – all too brief, so there's clearly no grey agenda at work. A shame, as they are more fun than watching the excellent David Harewood squandered playing someone destined to languish just beneath Third Sensorite in the List Of Most Memorable *Doctor Who* Villains.

These Specials veer wildly in tone (one of the series' strengths, remember): *The Next Doctor* is a heart-lifting period piece, *Planet of the Dead* a sparky romp, *The Waters of Mars* a terrifying exercise in tension, and *The End of Time* a spectacle and a celebration. The one constant throughout all of this is David Tennant. His natural perkiness, his lightness of touch, his occasional gritty, steely intensity, and his commitment to the role, have made him an unforgettable, iconic Doctor.

▶▶DVD extras

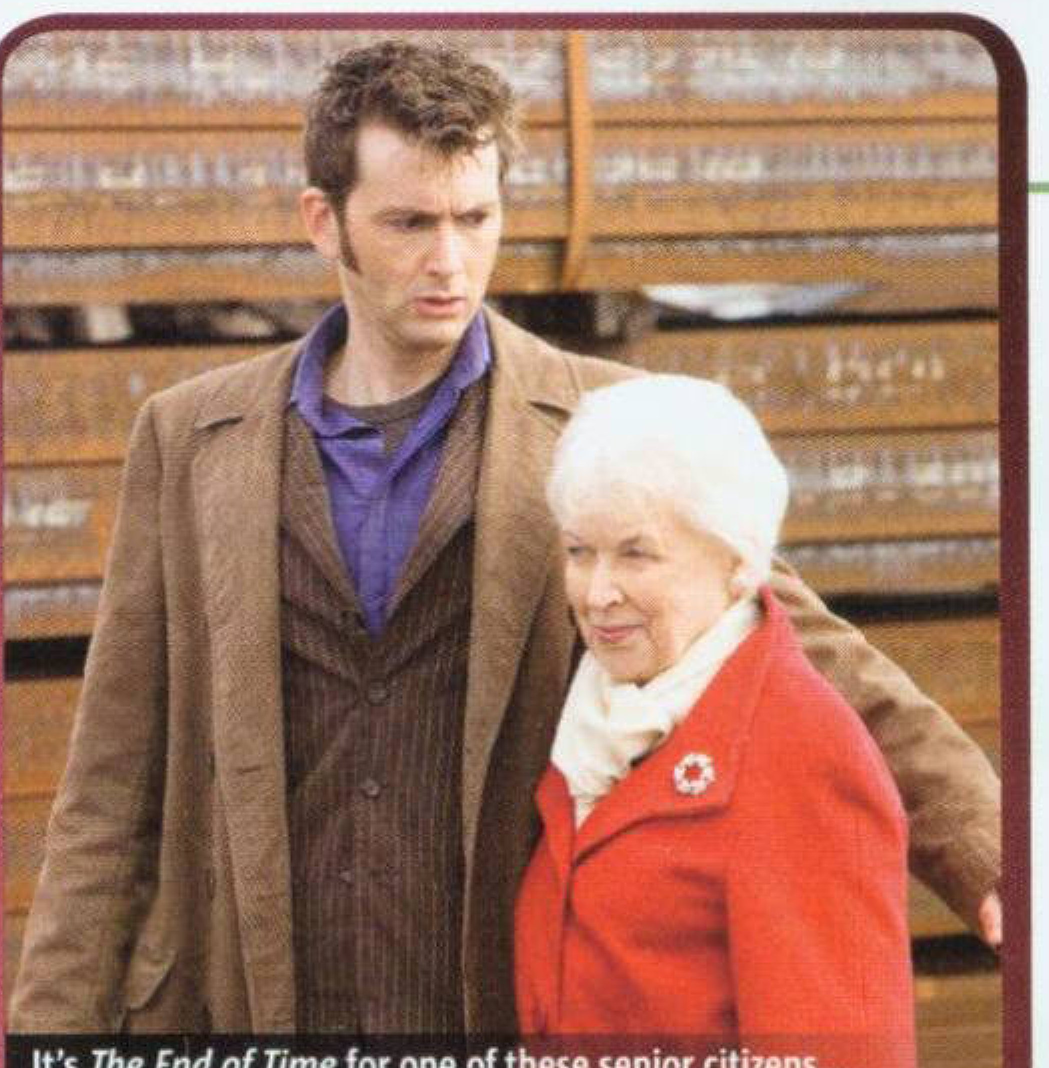
EXTRAS = SPECIAL BONUS material, not Pat Gorman and Dave Carter.

This is full of Tennant's extras, serving as both witty and effusive leading man and informed moderator on the commentaries (commentary = an illuminating hoard of reminiscences in which cast and crew offer nuggets and insight, or, in the case of Matthew Waterhouse, read the credits out loud or repeat what someone's just said). Being a fan himself, Tennant knows the sort of stuff we want, and on *The End of Time* he asks sensible questions of a thoughtful and informative Euros Lyn. They are joined on Part One by an irreverent Catherine Tate, gleefully revelling in her lack of knowledge about the show. John Simm replaces her on Part Two – he's game and likeable, and clearly pleased as punch to be in the series.

The *Doctor Who Confidentials* (*Doctor Who Confidential* = *The Lively Arts* documentary, but with greater frequency, less academics and approximately thirty thousand more utterances of the word marvellous) are, fortunately, not cut down (apart from a brief snip to the one covering *The Next Doctor*). Rich in behind-the-scenes footage, the nature of their remit means that they're celebratory, with even traumatic events being told with a salesman's upbeat breeziness. Russell T Davies greets every disaster that besets the show with glee, as if they exist solely for him to flourish his pen and write everyone out of trouble.

On *David Tennant's Video Diaries*, our star isn't shy of sharing his most emotional thoughts even as he prepares for his final shot. He also clearly has a portrait of himself in his attic doing things like eating and sleeping as he never seems to stop, all the while graciously signing autographs, chatting to fans or making a child's day. Thanks are due to the omnipresent Jennie Fava for picking up the camera and chipping in for some clarification when needed.

Those averse to seeing showbiz types enjoying themselves may baulk at much of this material, as everyone who works on the show clearly loves every minute. The crew's shindig to Comic Con in San Diego is clearly a love-in, as they are treated like heroes by the fans and with gracious curiosity by the local media.


It's *The End of Time* for one of these senior citizens...

Doctor Who at the Proms is a showcase of the programme's incidental music: a concert cleverly augmented by clips and monsters. As someone who'll spend his teenage days playing the score of *The Sea Devils* on a permanent loop, you'll be surprised to hear how easy this orchestral stuff is on the ear. Even those who think that on the episodes Murray Gold ding dongs merrily too high on the sound mix can't deny that the compositions themselves have beauty and power. And there's nothing like watching a whole orchestra thumping out the *Doctor Who* theme – the only time in your life you can legitimately play air violin.

Russell T Davies presents a short selection of deleted scenes with pragmatism and insight, and we get the lovely BBC Christmas idents, but there are some shocking gaps. Tennant's final episode continuity announcement and all of the trailers are conspicuous by their absence. To have three landmark episodes included with no commentary suggests someone has been so influenced by the Christmas theme that they felt it necessary to represent Scrooge.

The good news is that I've just received a letter from my 61-year-old self who says the 25th Anniversary re-release has an abundance of new facts. Apparently Sir David Tennant liked to drown puppies and eat babies, John Barrowman was a shy, shrinking violet and Russell T Davies was a flagrant womaniser who was allergic to the word hooray. So for backstage gossip, controversial opinions and a documentary on Christmas Pudding, the older me wins. No matter, because with this, I get to reconnect with my inner child and wallow nostalgically with a group of people unashamed about celebrating their undeniable achievements.

It's you I envy the most though, because you've got all this to come, and you're going to love it.

Yours, Thirty-Six Year Old You.

TOBY HADOKE

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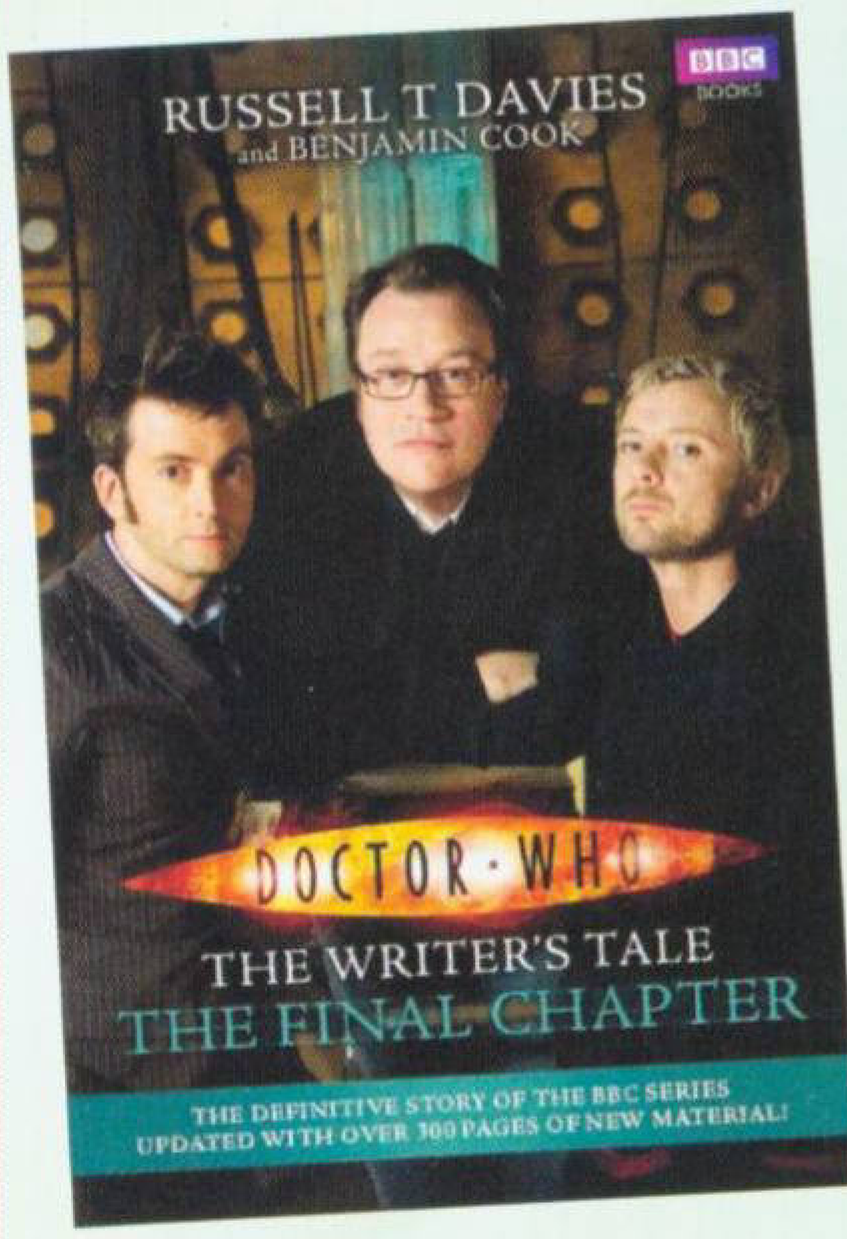
Written by Russell T Davies and Benjamin Cook
Available *www.bbcshop.com* **RRP** £16.99

WHEN RUSSELL T DAVIES AND DWM journalist Benjamin Cook started to and fro-ing emails to each other about the writing of *Doctor Who*, they created between them the best, most unputdownable behind-the-scenes book on the series ever written. *The Times* serialised it and *Richard and Judy's Book Club* put it at the top of their 2008 Christmas 'must reads', and only a fool would argue with that. This updates the story to include the Tenth Doctor Specials – the so-called *Final Chapter*. The title can be misleading though – this isn't a cynical reprint with 30 or so new pages thrown in at the end, this is a doorstop – even more so than the original – with over half the book entirely new.



The first edition was characterised by Davies' terrifying and self-punishing work ethic, in as much as he rarely starts a script until the deadline has passed, and by how many demands there are on his time – the welter of readthroughs, edits and other problems. This edition is no different. The maelstrom starts almost immediately – work on *Torchwood: Children of Earth* means he's going to have to farm out two of the Specials, funding problems threaten to cut the Specials from four to three (*Christmas on Mars*, as it was then, is nominated as the one to lose), and Davies starts his last script *The End of Time* without a single idea and worries that his capacity to invent stories has all but deserted him.

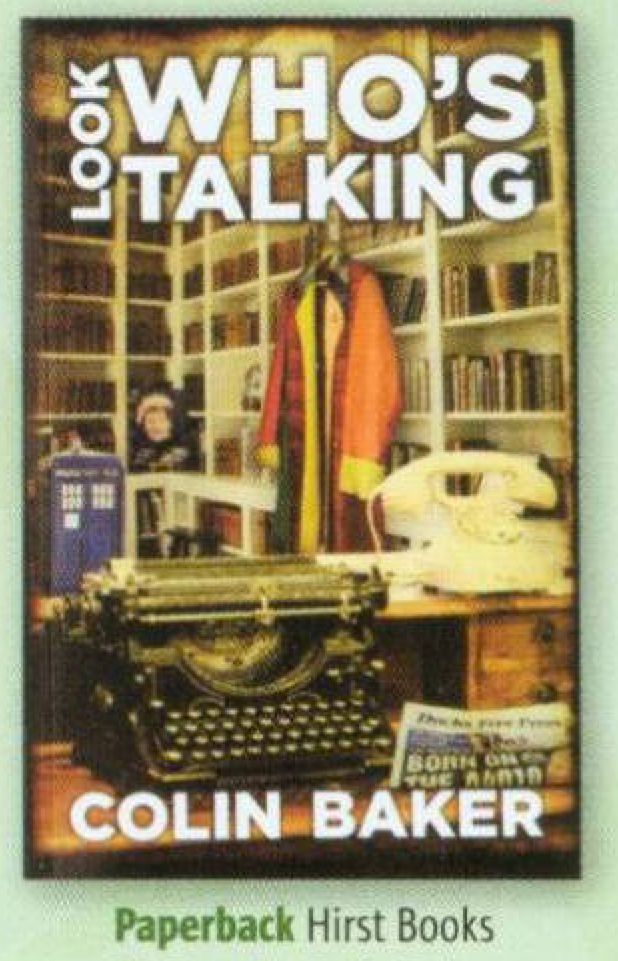
The book stands and falls on the quality of Cook's questions. When Cook asks 'How's the script going?', Davies responds with a full and entertaining answer. Asked, however, if he's sad to be leaving the show, or if he's ever lied during their correspondence, a whole different level of thought opens up. One thread about Davies catching a repeat of *The Sound of Drums* spirals into a fascinating account of how he constructs an episode and how he can understand why some people hate what he does. 'I must look like a vandal,' he muses, 'a kid or an amateur.' Cook's response is to ask Davies if he would watch his very first *Doctor Who* episode, *Rose*, and send him a critique of that. A clever ploy – as it kind of completes the circle – and one I'm sure Davies sees through immediately but plays along with for the same sake of symmetry. What he finds – no timidity, no flinching – he turns into a mission statement for the revived series as a whole. I'm not sure if I agree that the series hasn't changed since 2005 as I don't think you can so easily divorce it from the stories it tells. *Rose* is confident, unfettered. The perfect reboot for the series. Whereas *The End of Time* is indulgent, inward-looking and, as Davies at one point says about it himself, worryingly close to fan fiction.

The Writer's Tale Mark II remains absorbing and insightful at every turn. The first edition felt current – David Tennant was still the Doctor and the engine was still turning. With the Tenth Doctor gone and Davies now working in Los Angeles, this feels more like an epitaph. Like history.

Doctor Who returned to our screens in 2005 and grew to be the biggest drama on the box. This is how it was done.

VANESSA BISHOP

Look Who's Talking



Paperback Hirst Books
Written by Colin Baker
RRP £9.99

LOOK WHO'S TALKING IS NOT, strictly speaking, a *Doctor Who* book; it's a compilation of over 100 articles and commentaries written by Sixth Doctor actor Colin Baker for the *Bucks Free Press*, the South Buckinghamshire newspaper for which Baker has written a regular weekly column for the last 15 years.

The Sixth Doctor's infamous multi-coloured coat that adorns the cover isn't just there for marketing purposes however, as reference to Baker's three-year stint as the Doctor, from 1984-86, comes round with pleasing regularity. Baker's subjects dart between home and personal life to the pressing topics of the day – as such, the writing has been divided up under a number of different headings, such as 'Grumpy Old Git', 'Childhood Memories' and '21st Century News'. Chapter One, 'Random Jottings', opens with a chance encounter with *Baywatch* babe Pamela Anderson, while 'Issues of the 90s' covers the Dunblane tragedy, identity cards and Camilla Parker-Bowles.

Doctor Who comments can be found under 'Television – from both sides', 'An Actor's Life For Me', 'Treading the Boards' and 'Old Sixie', the pet name Baker has given his incarnation of the Doctor. Here the subjects and targets range from Jade Goody to Jonathan Miller, who provokes Baker when he rudely rounds on the RSC's production of *Hamlet* for putting 'celebrity ahead of quality'and casting 'that man from *Doctor Who*'.

If, as Oscar Wilde said, criticism is the greatest form of autobiography, then that surely must go double for a collection such as this. Baker approaches all his subjects with great wit, intelligence and understanding, and on his own time in the TARDIS and all further association with the programme since with nothing but the utmost affection.

VANESSA BISHOP

The **Ice Warriors**

BBC Audio
DOCTOR WHO
AND THE ICE WARRIORS
BRIAN HAYLES

Audio Book BBC Audiobooks
Written by Brian Hayles
Performed by Frazer Hines
RRP £12.99

THESE AUDIOBOOKS HAVE reached such a high standard recently in their use of music and sound-effects that, in terms of atmosphere and inventiveness, many better the TV stories they were based on. *The Ice Warriors* keeps up the good work. Set in 3000 AD, with the world in the grip of a second Ice Age, Brian Hayles' story is swathed in chilly sounds and the crunch of snow under its characters' feet. The musical 'stings' that rush in at moments of high drama have the same shivery feel of those used in the original, but in every other respect – the whirring technology of Britannicus Base and the avalanche that thunders down on the geological team just after the discovery of the first Ice Warrior – this is a more epic take on events.

Frazer Hines, a regular contributor of linking narration to the BBC Audio soundtrack range, makes his début here as a reader, and impressively too, with a marvellous impersonation of the Second Doctor, Patrick Troughton, complete with the actor's habit of softly clearing his throat mid-sentence. Hayles is a wordy writer so that this comes in at a fairly snappy four hours is down to the pace with which Hines attacks it. The Ice Warriors being nowhere near as laborious as their on-screen counterparts help, of course. On television, their slow gait can reduce the action down to a crawl – the scenes where they have the Doctor trapped in their spaceship are the most obvious. The novelisation, however, just powers on, instilling the Warriors with the sort of menace and clout that's only been glimpsed in publicity stills.

Second Doctor stories took some time to appear as audiobooks, but since *The Abominable Snowmen* in 2009, those titles that have been released have been some of the best in the series. Now that these stories seem to have found their perfect reader, things look set to be even more enjoyable yet. **VANESSA BISHOP**

Doctor Who... at the **BBC:** A **Legend Reborn**

Audio CD BBC AUDIO
Presented by Elisabeth Sladen **Featuring** Christopher Eccleston, David Tennant, Catherine Tate, Mitch Benn, Kylie Minogue, Jo Whiley, Steve Wright **RRP** £13.96

THE FORTUNES OF *DOCTOR WHO* have peaked and troughed so wildly over its 47 years that there exists some reluctance to boast about its current success, just in case it all withers away tomorrow in the face of changing public taste and some aggressive scheduling from *Britain's Got Talent*. Nevertheless, the series has gone down pretty well (to say the least!) over the last five years and this collection of radio interviews, presented by Elisabeth Sladen, isn't shy in reminding you of the fact. From the huge ratings to the programme's ascension to the heart of the Christmas schedule, and coverage of the many awards it has picked up since its revival, there's plenty here to feel proud – and a little bit smug – about.

This disc's best material can be found in its more curveball items such as the initial round of pre-publicity for the Christopher Eccleston series in 2005. Radio One's *Oneclick* opens its coverage of the official press launch by mentioning that Charlotte Church is in attendance, almost as if a little celebrity endorsement might help banish any ghosts of naffness surrounding the show. The series' *actual* stars, Eccleston and Billie Piper, get namechecked later; when asked if playing the Doctor is cool, Eccleston responds with a slightly underwhelming "It's been nice." He pops up again on Radio One's Jo Whiley show for another round of pre-transmission banter, but just how much both are simply fulfilling their obligation to promote the series is shown when David Tennant appears on Whiley's show a year later; on this occasion, Whiley confesses it didn't feel as big a deal back in 2005, as no-one knew how successful the series was going to be.

BBC Audio
DOCTOR WHO
...AT THE BBC
A Legend Reborn
Presented by Elisabeth Sladen

Naturally Tennant is all over the collection, appearing with Whiley on two further occasions (2006 and 2009), with Radio Two's Steve Wright in 2007, and as co-host on *Re-X-amining Kylie* with Kylie Minogue in a segment about her appearance as Astrid Peth in 2007's Christmas episode *Voyage of the Damned*. The highlight of these unions, however, is with Catherine Tate in Radio Four's *Chain Reaction* (2008), that sees both actors absolutely on fire in a very funny segment in which Tennant is pushed to reveal how much of a *Doctor Who* fan he was as a kid. Tate's remarkable capacity to have actually been in the series and yet remain totally ignorant of most of it should be frustrating – but it's somehow completely endearing.

Comedian Mitch Benn reveals his conflicting loyalties to both football and *Doctor Who* in a song from Radio Four's *The Now Show*, revealing his his concern that a live 2007 FA Cup semi-final might mean the postponement of that night's episode, *Gridlock*. The audience's positive reaction is indicative of the mood of this collection overall, which covers a time when public and media alike displayed huge levels of goodwill towards the show. This is a record of the beginning of a Golden Age. **VANESSA BISHOP**

The **Last Voyage**

Audio Drama BIG FINISH
Written by Dan Abnett **Featuring** The Tenth Doctor **Performed by** David Tennant **RRP** £9.99

DAN ABNETT'S COMPLEX AUDIO story, *The Last Voyage*, focuses on the maiden voyage of a pioneering space cruiser, although – as the story goes to some pains to point out – this isn't a ship at all. It is, in fact, a hi-tech Interstitial Transposition Vehicle, a sort of gigantic, luxury dimension-jumping capsule that can travel huge distances in a handful of minutes by slicing its way through 'interstitial reality', or some such equally unfathomable term.

Shortly after the Doctor arrives, the Transposition Vehicle suffers a massive jolt and the Doctor discovers that most of its passengers and crew have inexplicably disappeared. Rallying the remaining survivors, the Doctor struggles to regain control of the Vehicle's failing guidance systems but soon encounters a new threat – the appearance of ghostly humanoid skeletal entities that seem to be bleeding their way into our reality from another dimension.

The Last Voyage is a strong story that's difficult to enjoy as much as one might like, simply because of the amount of science theory and 'technobabble' with which it presents the listener. Abnett's story is set in the far future, so a few examples of futuristic terminology seem appropriate, but having invented such an unusual transport as the Interstitial Transposition Vehicle, Abnett seems compelled to talk about everything else to do with it in the same mind-boggling manner.

The Interstitial Transposition Vehicle is a transit craft built on the 'Quantum Potentiality Principle' with 'E-Slam engines' and staffed with 'Comfort Mediators' – flight attendants – fitted with 'lash boards', retinal computer screen-like holo-links that can be brought up over the eye and clicked on and off by blinking. Fully automated, the Vehicle is maintained by 'Artificials' and 'Follow-Me's' – 'robots' and 'androids' being far too plebeian a term for a story such as this.

> 'The **Tenth Doctor stays true to his larky self**, and through him **things seem that little bit more exciting**...'

BBC Audio
DOCTOR WHO
Read by David Tennant
The Last Voyage
An exclusive audio adventure written by Dan Abnett

David Tennant makes a good job reading such verbally dense material and in many ways it's the Tenth Doctor that saves it, as although Abnett is keen to approach the story in a fairly technical way, the Tenth Doctor stays true to his larky self, and through his explanations, things seem that little bit more approachable and exciting. Tennant's decision to make companion figure Flight Attendant Sugar MacAuley such an all-American cutie, however, seems a misjudgement. Obviously it's Sugar by name and sugar by nature but as she's the only other character aside from the Doctor that the story gives any real focus to, the Tinsel-Town twang can become desperately annoying.

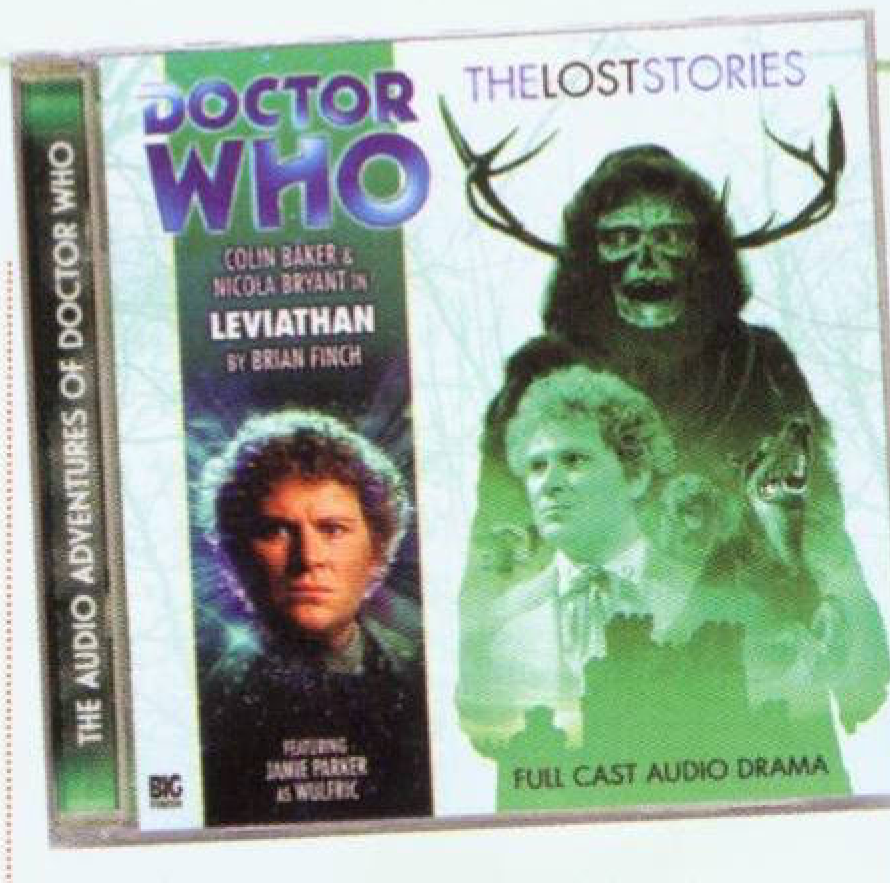
Given a story that enjoys such levels of detail, it's odd that when it comes to the ghostly skeletal entities that invade the ship, we find out very little about them at all. Tellingly though, that's all to the better. It's clear they're up to no good; but the fact that even the Doctor has to guess at their origins lends the entities a tantalising air of mystery. It's a rare moment in this audio of 'less is more'. **VANESSA BISHOP**

Leviathan

Audio Drama BIG FINISH
Written by Brian Finch **Starring** Colin Baker, Nicola Bryant, Jamie Parker, John Banks, Howard Gossington, Beth Chalmers
Available *www.bigfinish.com* **RRP** £14.99

A TERRIFYING, HORNED FIGURE riding with hounds. Petrified yokels cowering in fear at their brutal overlord. Something very strange going on in the throne room. And nothing is exactly what it appears. Unlike its predecessors in *The Lost Stories* range, *Leviathan* was not one of the planned inclusions in the abortive Season 23. However, it sits alongside *The Nightmare Fair* and *Mission to Magnus* extremely comfortably. Indeed, given that it opens with a bickering Sixth Doctor and Peri repairing the TARDIS, and the Doctor apparently more interested in his Ship than the fate of a hapless young lad fleeing from Herne the Hunter, it fits in even better with the previous series.

And overall, there's something quintessentially 80s about the play. Herne, and the mysticism that surrounds him, was a vein richly tapped by *Robin of Sherwood*, while the true threat to the inhabitants of Newhaven is a get-rich-quick scheme straight out of *Minder*. But at the same time, in the way that the mid-story cliffhanger entirely changes our understanding of events, and the different spin on things we get in the second half, this is rather closer to the recent TV episodes of *Doctor Who* than most of its contemporaries.


DOCTOR WHO
THE LOST STORIES
COLIN BAKER & NICOLA BRYANT in
LEVIATHAN
BY BRIAN FINCH
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING JAMIE PARKER AS WULFRIC
FULL CAST AUDIO DRAMA
BIG

While that mid-story twist was 20 years old even in 1985, and has already been signposted by the existence of anachronistic technology in the medieval countryside, it works in the story's favour by broadening events just at the moment when the listener has started to get fidgety listening to the yokels get egged on to rebellion against the wicked baron. Although the second episode continues the well-trodden path of rebels versus rulers, and there are few surprises in the way that plot develops, the sub-plot that's introduced at midpoint adds yet another source of peril that is considerably more difficult to second guess.

Of the two regulars, Nicola Bryant as Peri initially gets the better role. While the Doctor just does what he always does – helping the rebels, solving the problems and getting the speech at the end. Peri is feistier than ever, turning the situation around when she's behind bars, and without having to resort to her wiles to do so. However, once the story starts moving, this is forgotten, much to the disappointment of this listener. Instead, the focus moves onto the rebel villagers who, whilst well played, are fairly generic parts.

Although some of *Leviathan*'s many mysteries might seem rather familiar, their answers are lacking much in surprise, and although the fearsome Herne the Hunter is under-utilised, the convergence of plot threads towards the end of the story works effectively enough. Trying to imagine how this would have looked on TV is a tougher call, though. There's something not quite finished about the play, and it's lacking in that certain something that even lesser *Doctor Who* stories usually have – the Doctor seems too straightforward, the plot, for all its trappings, sparse. Quirky casting and design would probably have papered over the cracks. As it is, this reamins another fascinating glimpse into *Doctor Who*'s meanwhiles and never-weres.

MATT MICHAEL

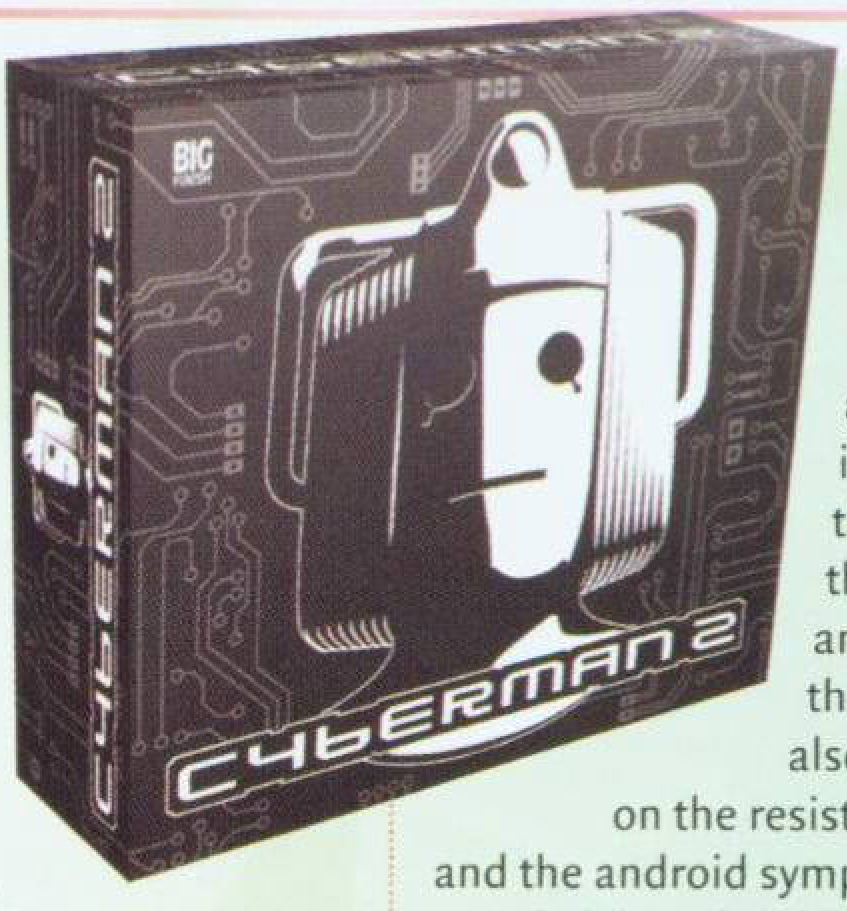
> '**The sub-plot** introduced at the mid-point adds **another source of peril that's difficult to second guess**...'

Cyberman 2

Audio Drama Box Set BIG FINISH
Written by James Swallow **Starring** Mark McDonnell, Hannah Smith, Barnaby Edwards, Nicholas Briggs, Toby Hadoke **Available** *www.bigfinish.com* **RRP** £30.00 (5 disc set)

THE FIRST SERIES OF *Cyberman* audios, which concluded with a desperate race against time to prevent a Cyber-army from awakening, was an odd hybrid of political thriller/war story packed with android duplicates, secret Cyber-spies and shady Washington deals. However, it struggled to define itself against the *Dalek Empire* plays, which perhaps explains why we've had to wait four years for a sequel. This second series of four plays, upgraded rather splendidly to shiny boxset form, continues to explore similar themes, although now with added references to the War on Terror.

The obvious comparison is to the re-imagined *Battlestar Galactica*, and it's a fair one. When the opening instalment begins with a news report on the android menace, and goes on to talk, in insincere media speak, of the necessity for martial law, the ever-present threat to human society and the need to remain vigilant of the enemy within, any suggestion that this isn't satirising our current state of affairs looks pretty daft. This approach has been done many times elsewhere, although *Cyberman* has an advantage in that any character or every character can be killed off, converted or revealed as an android. It has the potential to be darker, and there's the possibility that the Cybermen might win.



The opening chapter, *Outsiders*, brings new listeners up to speed with the current political climate. Earth, now under the puppet leadership of the semi-Cybernised Paul Hunt, has been infiltrated by the Cybermen, although they still only exercise control through their agents, and are manipulating events to ensure that the world remains in a continuous state of fear. Meanwhile, the Orion War against the androids is ongoing. Cleverly balancing the involved backstory whilst developing the key characters as they talk about moving to Leeds, or gently and good humouredly nag at each other, it shows us why it's worth fighting to save these people.

Episode Two, *Terror*, ramps up the danger by revealing the androids' plan – to irradiate the Earth thus destroying the Cybermen and, incidentally, the human race. It also focuses more on the resistance on Earth, and the android sympathisers such as Hazel Trahn (charmingly played as 'the girl next door' dragged into making a stand). As the in-fighting begins and traitors are suspected on both sides, this is the moment when the listener must concentrate to stick with the increasingly twisty-turny series. Writer James Swallow makes no concessions for those not willing to keep up.

Stay with it, though, for the final two instalments, *Machines* and *Extinction*, as the plot threads come together into a satisfyingly meaty series of raids, deaths and epic battles. Though the listener has to keep track of multiple plot threads, and results in the Cybermen being slightly underused in their own series, this is as good a space opera as it gets, and certainly maintains the standard of the first series of *Cyberman*.

MATT MICHAEL

An **Earthly Child**

DOCTOR WHO
AN EARTHLY CHILD
THE AUDIO ADVENTURES OF DOCTOR WHO

Audio Drama Big Finish
Starring Paul McGann, Carole Ann Ford, Jake McGann
Written by Marc Platt
RRP Free to subscribers

EXCLUSIVE TO BIG FINISH'S subscribers, this single-episode play has the Eighth Doctor go back to the future to catch up with his granddaughter Susan – and to do something about her kid.

Marc Platt uses the context of an Earth recovering from the Dalek occupation – the place where Susan left her grandfather in the 1964 TV story *The Dalek Invasion of Earth* – to suggest a society that has turned away from all things alien. Mankind has become insular, obsessively focused on rebuilding human society to the exclusion of space travel, even abandoning the colonists on the Moon. There are historic parallels of Britain after the Second World War, turning away from Europe to build its own brave new world. Current fears of immigration are also addressed, with Earth United, the xenophobic organisation which is actively courting the Doctor's great-grandson, Alex, set on perpetuating the prejudice.

Played with a kind of gauche stridency by Jake McGann, Alex is believably the spoilt son of the war hero David Campbell. His ongoing rejection of the Doctor and a life among the stars shows him as a true little-Earther. No wonder Susan is keen to point out he only has one heart. The tragedy at the centre of this tale is that neither his mother nor great-grandfather can open his mind.

The Doctor's reunion with Susan is more pleasing: Carole Ann Ford plays up Susan's delight, while her insistence on calling this new Doctor grandfather, much to his discomfort, are fun; in fact, all her scenes with Paul McGann are great value.

Despite this, as a story about how cruel hope can be, *An Earthly Child* is less of a celebration, and more of a sombre contemplation that things rarely turn out as we imagined they would. While that's an honest message, it's not an especially heartening one. Consequently this is a very good play, but not a lovable one.

MATT MICHAEL

We all love The Mill's work on *Doctor Who*. But **Neil Harris** is wondering: how vital it is that the effects are any good?

Special? Effective?

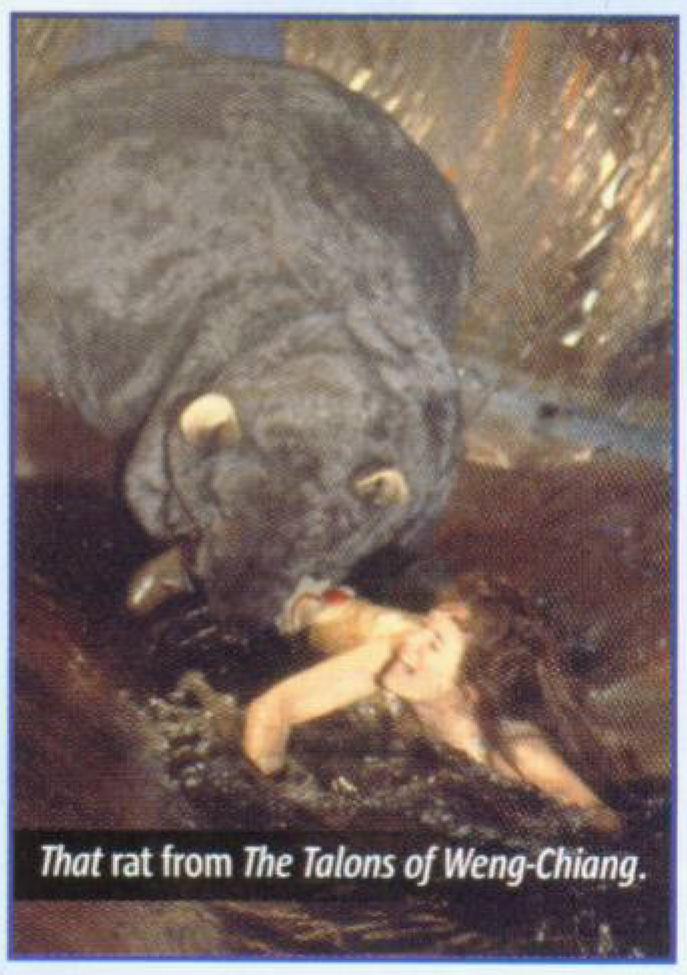
Whilst watching the trailer for the new Matt Smith series for the thirty-ninth time (I think I've worked out the plots of at least six of the stories) it occurred to me that the clips don't include any special effects. There's a couple of firework explosions, yes, but there's no sign of any CGI; no spaceships, no alien vistas, no laser beams. And yet that trailer is unfiltered extra-strong-expresso *Doctor Who*; monsters, corridors, and an odd-looking guy in a bow tie attacking a Dalek with a sledgehammer.

Which got me thinking. Are special effects really such a crucial part of *Doctor Who?* I've waxed lyrical before about how my definitive *Doctor Who* story opens with an establishing shot of a spaceship, a Dudley Simpson fanfare, the ship's pilot noticing Something On The Scanner and an explosion. That's how approximately half of Tom Baker's stories begin, from *The Hand of Fear* to *The Horns of Nimon*; the only way that *The Girl in the Fireplace* could be improved would be if it opened with the scene filmed for the 'Tardisode' which everyone on the planet apart from me has forgotten.

After all, looking at the Top 20 stories in **DWM**'s *Mighty 200* from a few months ago, most of the most popular stories are those featuring very few visual effects (ie model work, colour separation overlay, CGI); *The Caves of Androzani* has a clever bit with a hologram and a dodgy bit with a lift shaft and that's about it; *Blink* doesn't even have an effect when people are zapped back in time by the Weeping Angels.

Whereas, looking at the bottom of the list, there's a lot of stories which make a feature of their elaborate effects; *Underworld*, *The Space Pirates*, *Meglos*. It would seem that the ambitious use of effects is best avoided, as anyone who has watched *The Web Planet* in company will know only too well; if the production team weren't on drugs when they were making it they certainly were in need of some afterwards.

Two reasons why special effects are a bad idea. Firstly, because when they don't work they're dreadful, awful, suspension-of-disbelief-shatteringly terrible. *Invasion of the Dinosaurs* is a brilliant story... apart from the dinosaurs. Even with the so-called 'classics' we're used to making allowances; *The Talons of Weng-Chiang* is sublime if you Ignore The Rat, *Terror of the Zygons* is terrific if you avert your eyes whenever the Skarasen is rearing its badly-composited phizog like *The Goodies'* Kitten Kong.



That rat from The Talons of Weng-Chiang.

But even when special effects do work, they don't actually add very much. *The Trial of a Time Lord* opens with an extremely impressive tracking shot over a space station resembling a gothic cathedral. The tension builds, the TARDIS is dragged down a tunnel of light... and lands on the set of what appears to be *The Russell Harty Show*. Immediately all the goodwill generated by that lovely model shot has been lost. More recently, in *The Stolen Earth*, the TARDIS voyages to the headquarters of the Shadow Proclamation, deep in the spectacular, nebulous Medusa Cascade... and materialises in the lobby of somewhere that looks suspiciously like the Holiday Inn, Cardiff [*Neil, it's the lobby of the School of Optometry and Institute of Vision at Cardiff University. It's also where Owen had a fight with some mist in Torchwood – Ed*].

'When **Doctor Who's special effects** don't work, they're **dreadful, awful, suspension-of-disbelief-shatteringly *terrible***...'

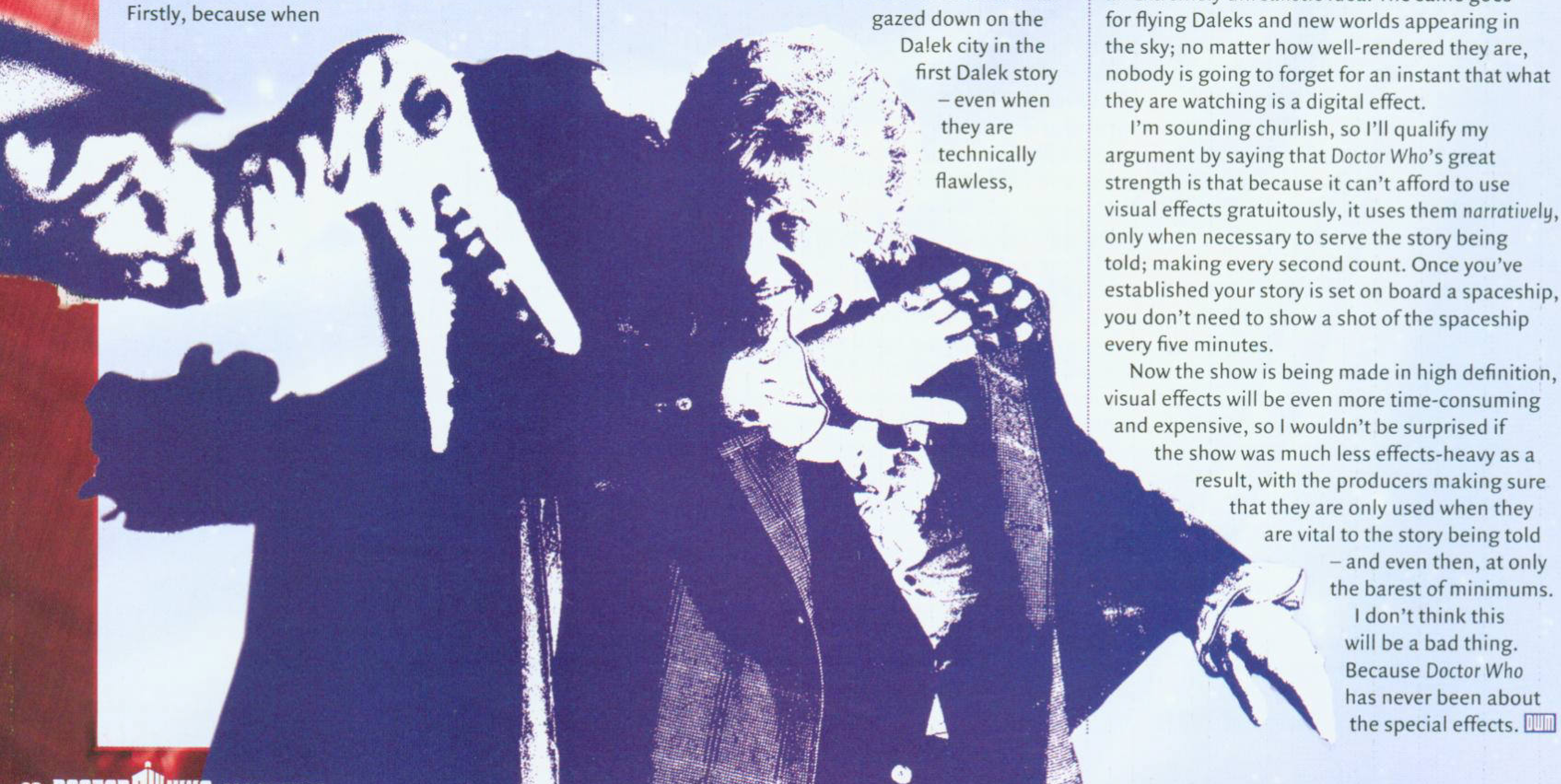
The other point is that even when special effects are excellent – ever since Ian and Barbara gazed down on the Dalek city in the first Dalek story – even when they are technically flawless, they're not going to *impress* anyone. They're still not competing with the latest Roland Emmerich catastrophe or that load of nonsense called *Avatar* that looks like a movie made from those clunky expositional scenes you get between levels on computer games. The best that the production team can hope for is for the audience to think, 'Well, that's quite good... *considering*'. 'Hey, that's not bad... *for television*.' Or even 'Wow, that must have cost a lot of money... for a minute there I thought I was looking at a BBC One ident!'

The received wisdom goes that after *Star Wars* was released suddenly *Doctor Who*'s effects started to look shoddy and old-fashioned; but *Doctor Who* had *never* had the resources to match what was being done elsewhere at the time; the best they could hope for was for the laser beam to look like it was hitting the right person.

Even now, trying to impress viewers with special effects is a mug's game, because even if an effect is perfect, if they know what they are seeing isn't real, they won't believe in it. I'm thinking of the recent adaptation of *The Day of the Triffids*, in which the CGI Triffids looked convincing... yet failed to convince because giant pitcher plants roaming the countryside are still an extremely unrealistic idea. The same goes for flying Daleks and new worlds appearing in the sky; no matter how well-rendered they are, nobody is going to forget for an instant that what they are watching is a digital effect.

I'm sounding churlish, so I'll qualify my argument by saying that *Doctor Who*'s great strength is that because it can't afford to use visual effects gratuitously, it uses them *narratively*, only when necessary to serve the story being told; making every second count. Once you've established your story is set on board a spaceship, you don't need to show a shot of the spaceship every five minutes.

Now the show is being made in high definition, visual effects will be even more time-consuming and expensive, so I wouldn't be surprised if the show was much less effects-heavy as a result, with the producers making sure that they are only used when they are vital to the story being told – and even then, at only the barest of minimums. I don't think this will be a bad thing. Because *Doctor Who* has never been about the special effects.



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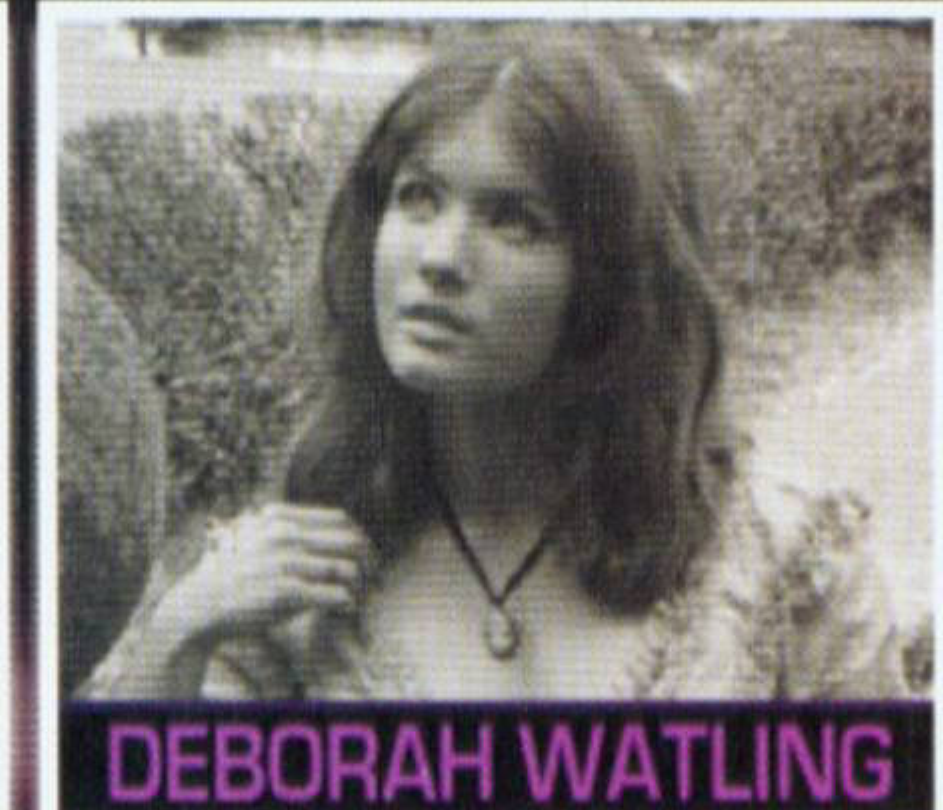

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THE WHEEL OF FORTUNE!

We've ballads from Barrowman, columns from Colin and drama from David – and we want to give them all away to *you*! Try your luck on the Wheel...

WIN! Myths and Legends DVD box set!

Myths and Legends is out on Monday 29 March from 2|entertain, price £49.99. This DVD box set contains three complete adventures – 1972's *The Time Monster*, 1978's *Underworld* and 1979/80's *The Horns of Nimon* – and comes with a wealth of bonus features including commentaries, documentaries, photo galleries and more! We've **FIVE** copies of this fantastic prize to give away to readers who can tell us the identity of this charismatic couple:

BBC DVD
DOCTOR WHO
MYTHS AND LEGENDS
12

Who are sent to Skonnos as sacrifices in *The Horns of Nimon*?
- **a) Tilda and Tabby**
- **b) Seth and Teka**
- **c) Julian and Sandy**

Just phone **09011 542 221** to enter, or post us your entry, putting this degrading insult at the start of the **DWM** address: "WEAKLING SCUM!"

WIN! Doctor Who – Dead Air CD!

Dead Air is a brand new audio story performed by David Tennant. A mysterious recording is found at the bottom of the ocean – a recording of the Doctor, broadcasting from a pirate radio station in 1966... but how? And why? This thrilling adventure is out now on CD for £8.99 and is also available to download, but thanks to BBC Audio we've **FIVE** freebies to give away to readers who can answer this question correctly...

BBC Audio
DOCTOR WHO
DAVID TENNANT
Dead Air
An exclusive audio adventure written by James Goss

Which of the following was a pirate radio station in the 1960s?
- **a) Radio Caroline**
- **b) Radio Carole Ann Ford**
- **c) Pirate Radio 4**

To enter call **09011 542 222**, or by post, putting this lament for quality broadcasting before the **DWM** address: "ALL WE HEAR IS RADIO GA-GA!"

WIN! John Barrowman CD!

The multi-talented John Barrowman has a new album out! Titled simply *John Barrowman*, it's published by Arista and is available on CD for just £11.99. John's recorded 13 classic songs for the album including *Copabcabana*, *Memory* and *Oh What a Night*... and there's bonus *Doctor Who*-related track on sale exclusively at iTunes, *The Doctor and I*! Answer this correctly and you could be one of **FIVE** lucky winners of the CD...

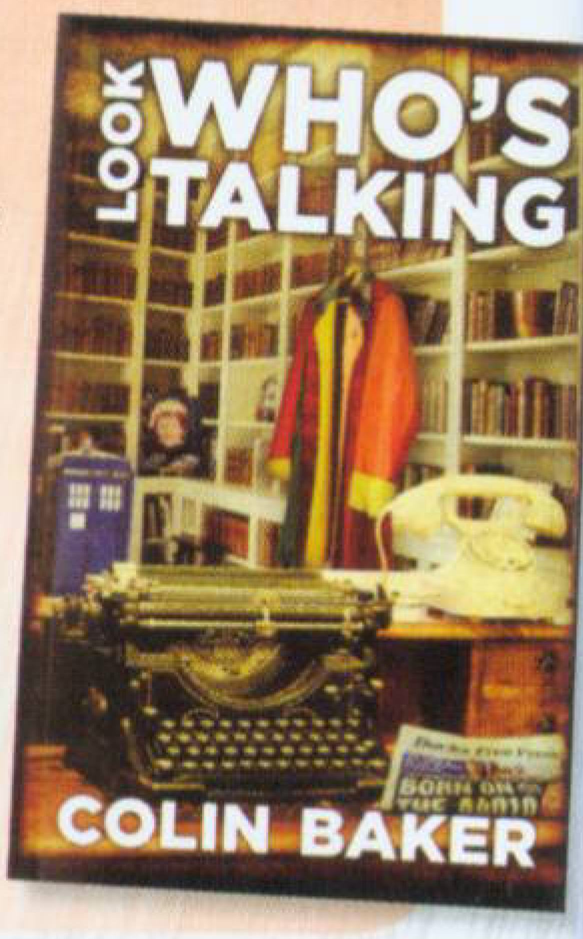
In the song *Copacabana*, John sings about Lola. But who was she?
- **a) A showgirl**
- **b) A school girl**
- **c) The Girl in the Fireplace**

To enter call **09011 542 223**, or post your entry, putting these timeless lyrics at the start of the **DWM** address: "MUSIC AND PASSION WERE ALWAYS THE FASHION!"

JOHN BARROWMAN

WIN! Look Who's Talking – signed by Colin Baker!

Look Who's Talking collects together the very best of Colin Baker's witty and incisive columns in the *Bucks Free Press*. This packed paperback, which contains over 100 entertaining entries, costs just £9.99 and is available now from *www.hirstbooks.com*. We've **FIVE** copies – **SIGNED** by Colin himself! – for readers who can answer this:



What part did Colin play in 1983's *Arc of Infinity*?
- **a) Commander Maxil, a Time Lord guard**
- **b) Commander Skorr, a Sontaran warrior**
- **c) Commander Bond, a British spy**

Call **09011 542 224** to enter, or by post, putting Colin's affectionate name for his helmet in *Arc of Infinity* at the start of the **DWM** address: "ESMERALDA!"

WIN! Architects of History CD!

The Architects of History is a brand new, full cast audio adventure for the Seventh Doctor, and stars Sylvester McCoy and Tracey Childs. It's available this month from Big Finish priced £12.99 on CD and £11.99 to download. We've **FIVE** CDs to give away – and also, for one especially lucky reader, a copy of the script signed by the cast! It could be you, if you answer this correctly...

DOCTOR WHO
THE ARCHITECTS OF HISTORY
THE AUDIO ADVENTURES OF DOCTOR WHO

What is the name of the Nazi scientist played by Tracey Childs in *The Architects of History*?
- **a) Elizabeth Klein**
- **b) Calvin Klein**
- **c) Klein Ann Tidy**

Simply call **09011 542 225** to enter, or by post to placing these diplomatic words at the front of the **DWM** address: "DON'T MENTION THE WAR!"

WIN! Castrolvalva CD!

The Fifth Doctor's first extraordinary adventure, *Castrovalva*, is now available as an audiobook, priced £12.99. Christopher H Bidmead reads his complete and unabridged novelisation, first published by Target in 1983. Thanks to BBC Audio, we've **FIVE** copies for readers who can answer this artistic poser:

***Castrovalva* was inspired the works of which famous artist?**
- **a) MC Escher**
- **b) MC Hammer**
- **c) WC Fields**

Call **09011 542 226** to enter, or enter by post to placing Nyssa's frank admission of ignorance at the front of the **DWM** address "I KNOW SO LITTLE ABOUT TELEBIOGENESIS..."

BBC Audio
DOCTOR WHO
CASTROVALVA
CHRISTOPHER H BIDMEAD

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 4 March and close at midnight on Wednesday 31 March 2010. Service Provider: Eckoh, 0870 880 4869

BY POST: Send to **Doctor Who Magazine 419**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 31 March 2010.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

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WHO ON EARTH IS...

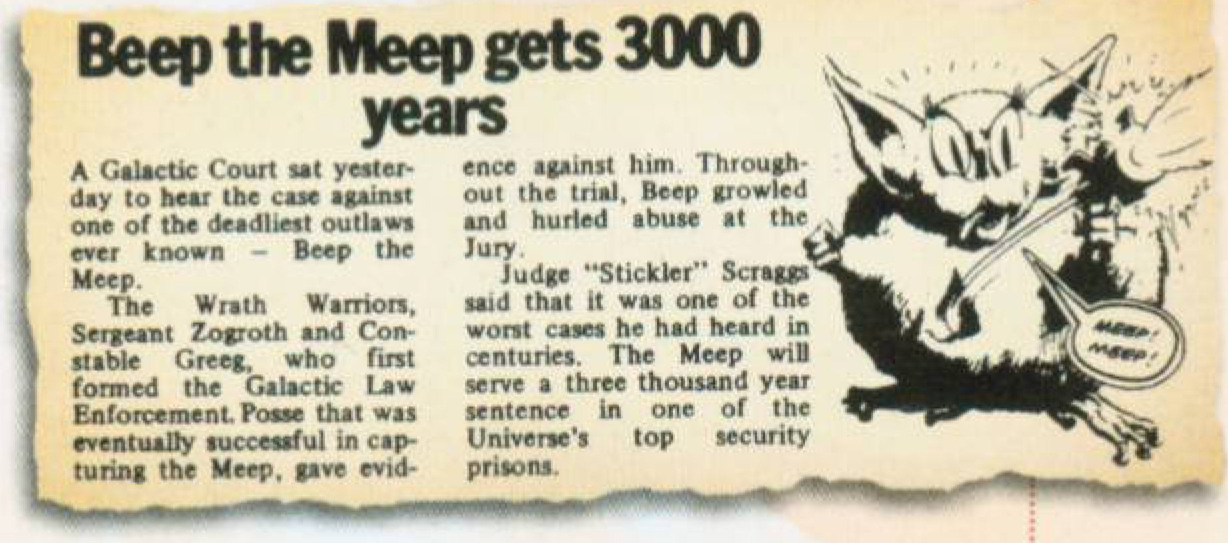
Turning 30 this month, this furry little chap is anything but blue, and just wants to set the record straight...

Beep the Meep

Happy birthday, Beep. You appear to be in chains.
"Oh, please, can't you help me? There's been an awful misunderstanding. The Wrath Warriors think I've been... [sobs] a naughty Meep. They've been keeping me in a deep, dark dungeon, feeding me on nothing but gruel and water."

You did try to pull the town of Blackcastle into a black hole.
"Oh, good heavens, no! I can hardly imagine what made that nice Doctor tell such horrid fibs about me. All I did was play a few jolly games with my human chums, Sharon and Fudge – hopscotch, laser tag, dictators and thralls, that kind of thing – but when the story came out in *Doctor Who Weekly* [Issues 19-26] they made me look like a beast. That's what they called me, 'The Star Beast'. The shame! It's enough to turn a poor Meep's fur bright pink, it really is."

I expect you're quite aggrieved.
"I wouldn't say that, no. Meep."



Beep the Meep gets 3000 years

A Galactic Court sat yesterday to hear the case against one of the deadliest outlaws ever known – Beep the Meep.

The Wrath Warriors, Sergeant Zogroth and Constable Greeg, who first formed the Galactic Law Enforcement. Posse that was eventually successful in capturing the Meep, gave evidence against him. Throughout the trial, Beep growled and hurled abuse at the Jury.

Judge "Stickler" Scraggs said that it was one of the worst cases he had heard in centuries. The Meep will serve a three thousand year sentence in one of the Universe's top security prisons.

But the courts dismissed your story. We reported on the trial in *Gallifrey Guardian*. [*See the above report from Issue 30 – Ed*]
"I'm afraid so, yes. Judge 'Stickler' Scraggs gave me three thousand years, but I'm sure he only did what he thought was right. I was as upset as anyone when I heard he had accidentally hacked off his own leg and beaten himself to death with the wet end of it, 15 years later."

> "I can't imagine what made **that nice Doctor** tell such **horrid fibs about me. Doctor Who Weekly** made me **look like a beast**! Meep, meep."

That was about the time you were paroled after white star therapy?
"They won't even let me have a phone call, you know. I only want to check on my dear old grandmother. I know she worries so about her sweetums, and she's so very fragile. I'm sorry, can we stop recording for a moment? I just need to have a little cry."

[Five minutes later] You returned to *Doctor Who* for *Star Beast II*. [*See* The Doctor Who Yearbook 1996 *– Ed*]
"Well, of course I was delighted to have a chance to clear my name – and it was lovely to be working in colour, because my first story was in the old black and white days. I know they did colourise *The Star Beast*, but it's never quite the same, is it? In the American editions, they painted me blue. Blue, I ask you! The Most-High has never been so insulted. I'll grind their bones to make toothpaste. I'll pluck out their eyes for my sweetmeats. I'll..."

I'm sorry?
"Ahem. I was just saying how, when I returned to Blackcastle, it was only to retrieve an itty-bitty component for my starship, but of course the Doctor said – oh, I shudder to even think about it – he told everyone I was being a bad Meep again, just because of a trifling side-effect of the black star drive that would have enslaved your worthless, feeble-minded race. Did I mention how the guards here have been torturing me? I get waterboarded almost every day. Meep, meep."

You've worked with four Doctors now, five if you include a potential future regeneration from *Party Animals* [see DWM 173]. How has that been?
"[Awkward silence] Why don't we talk about kittens? I do like kittens. And small children. Kittens and small children. And chocolate chip muffins. They're lovely."

The Fourth Doctor trapped you in a *Lassie* movie...
"Well, so he says. The truth is, I adored being part of such wholesome family fare, although I did think the reviews at the time were extremely unjust and sometimes rather hurtful. 'A blood-spattered gore-fest', indeed! It wasn't my fault that chainsaw slipped. It was my partnership with the late, lamented Lassie, however, that inspired me to produce my own televisual entertainments, which is how *TV Action!* [**DWM** 283] came about, and later *The Ratings War* [an audio CD given away with **DWM** 313]. I just wanted to spread a little happiness across your world, through slavish devotion to a superior intellect."

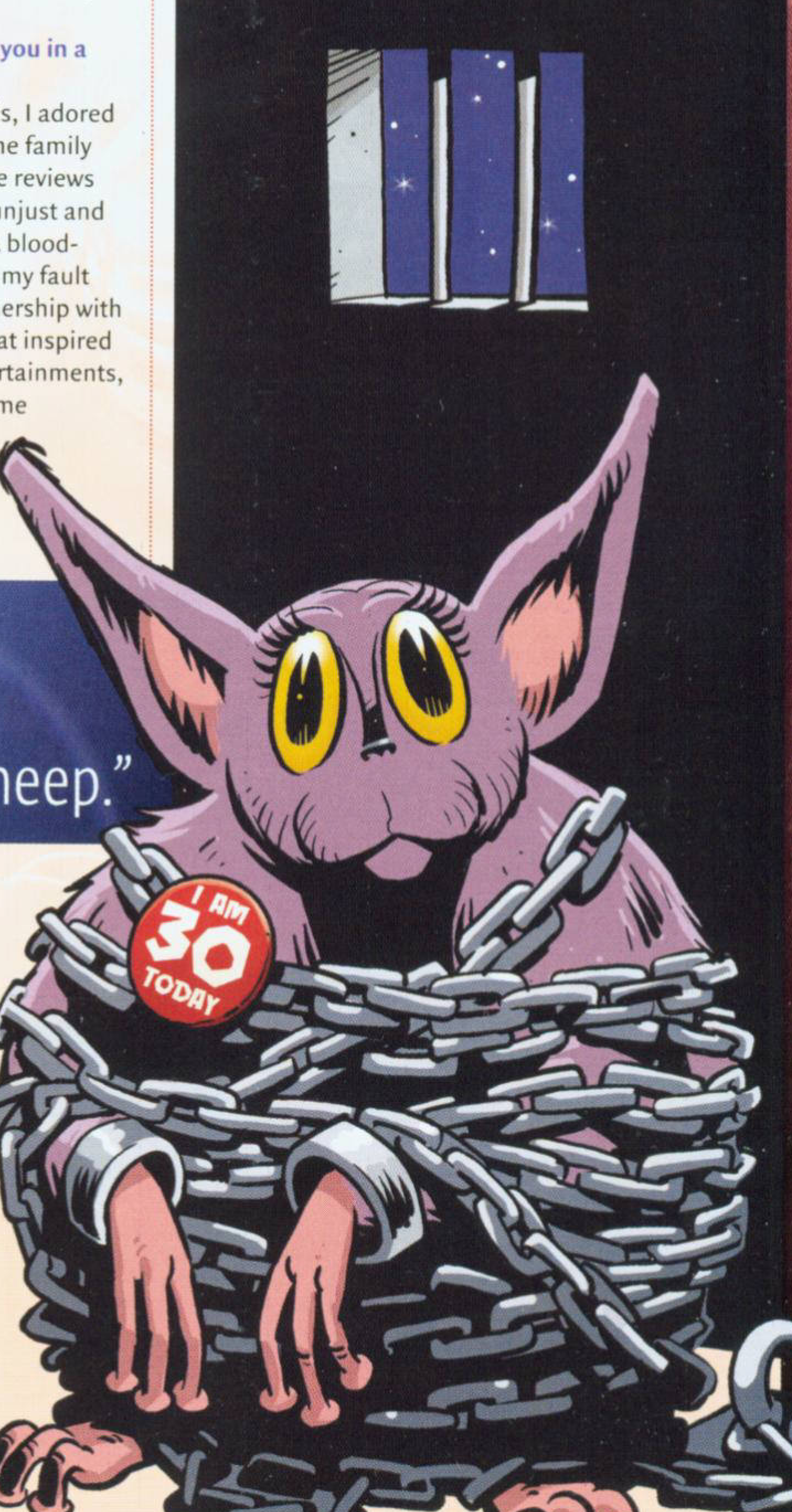
You've done *Doctor Who* in comic strips and on audio. TV next?
"I think that might be a backward step, really. I look at the new episodes with their inner city housing estates, red buses, non-white companions and alien invasions being reported on the BBC news, and I think, we were doing all that in *The Star Beast* 30 years ago. I've never really thought of *Doctor Who* on TV as being canonical, I'm afraid, and anyway they'd probably do me in CGI. I wonder, could I trouble you to scratch behind my left ear, please?"

Can I just say...
"I have this dreadful itch, and with my paws wrapped up in these big old nasty chains, I can't reach it for myself. I would be ever so grateful."

OK. I just have to say, we at DWM love the TV series, we think it's great.
"Aha! You gullible fool, you've allowed me to get hold of your recording device, with which I can produce a burst of ultra-high-frequency sound to unlock these wretched cuffs! So, they thought they could keep me chained? The Wrath, the Earthlings, and especially kittens everywhere, all will pay a terrible, grisly price for this affront to my person! I will paint the stars crimson with the blood of my enemies! Worlds will kneel to the glory of the Most-High, Beep of all the Meeps!"

Where did you get that laser pistol?
"DIE, HUMAN SCUM, DIE! HA HA HA HA HA! MEEP, MEEP!"

Beep the Meep was talking to Ken Book (RIP).



Artist's impression **ROB DAVIS**, with thanks to **STEVE LYONS**

Coming in DOCTOR WHO MAGAZINE 420

They're Here!

As the new Doctor is about to hit the atmosphere, **DWM** brings you exclusive previews of the first few episodes of the new season! Get ready to meet the Eleventh Doctor and Amy Pond!

I Am Your Servant!

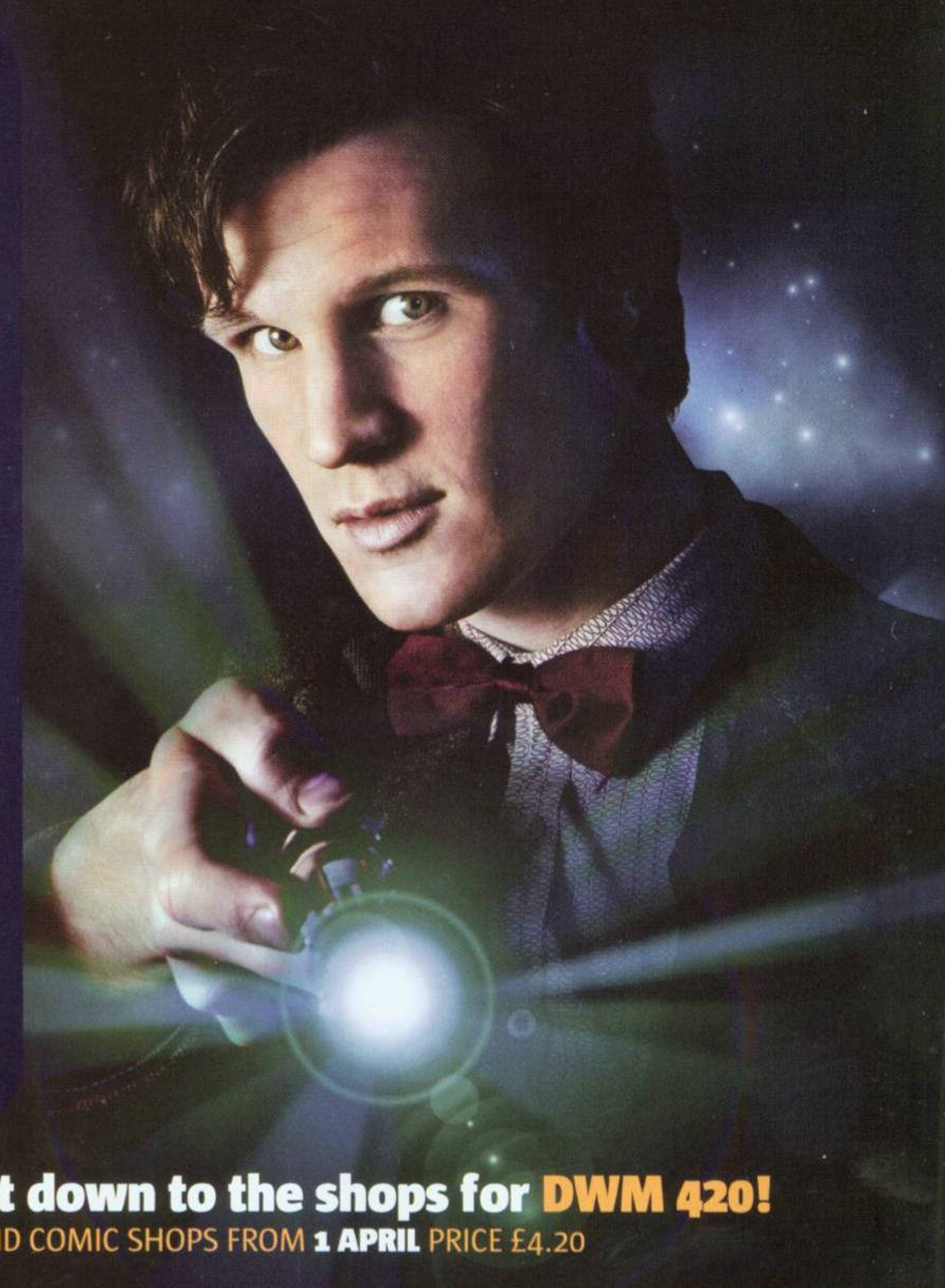
There's a new bow tie-wearing Doctor in the TARDIS, and he's about to meet some Daleks who are behaving very oddly indeed! *The Fact of Fiction* goes back to 1966 as it revisits the classic adventure *The Power of the Daleks*!

The Final End?

It's the last adventure for the Tenth Doctor! Will Majenta Pryce decide where her loyalties lie? Will the Doctor be forced to regenerate? Is *anyone* going to get out alive?! All will be revealed as our latest comic strip *The Crimson Hand* reaches its devastating climax, in a special 12-page instalment...

Plus!

Backstage shenanigans from *Doctor Who* showrunner Steven Moffat in *Production Notes*; all the latest news on Series One of the Eleventh Doctor in *Gallifrey Guardian*; the latest books, audios and DVDs previewed and reviewed; not to mention some amazing competitions, and all the usual daftness! Make sure you're here!



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